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THE JERUSALEM
POST
MAGAZINE

Friday, November 30, 1979



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بليغ حمدي
سيناريو وحوار:
محمد عثمان
مدير التصوير:
رمسيس مرزوق
إخراج
على رضا

The Egyptian
movie scene

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AGENT
IN BEIRUT

Page 4

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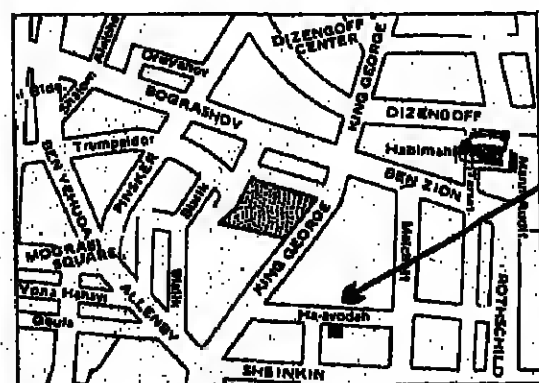
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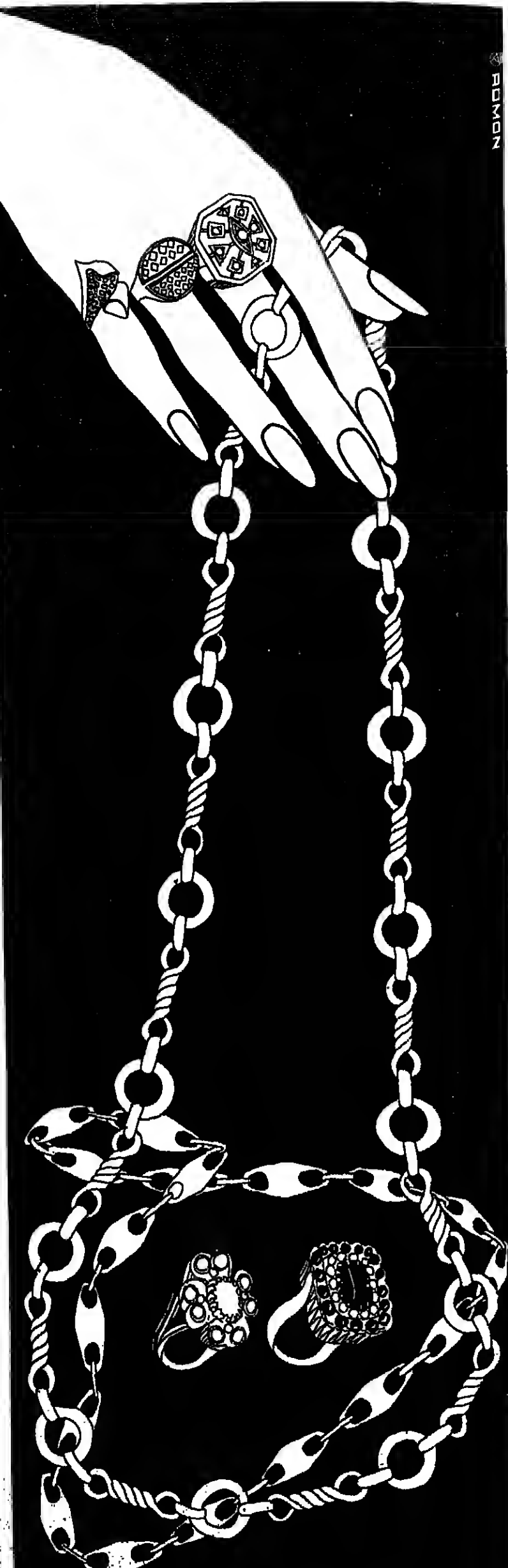
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On the cover: Detail from an Egyptian movie poster.

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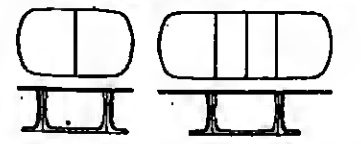
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Twelve years after she was released from prison in Beirut, Shula Cohen is now free to talk about some of her activities as an Israeli spy in Lebanon. YISHAI TOBIN reports.

AGENT IN BEIRUT

well be that the uneventful existence inspired Shula's espionage career; the stories she heard about her younger sister's underground activities for the Hagana certainly had an effect on her.

Shula's own activities began one afternoon while looking out her window into the courtyard of Beirut's Magen Abraham synagogue. Leaders of the Macabec youth movement were trying to teach songs from *Eretz Yisrael* to a group of children. Shula volunteered to teach the Hebrew songs she remembered from her own youth movement days in Jerusalem and to help prepare special programmes for the holidays.

She quickly learned that these sports and cultural activities were merely a front for the formation of a local Jewish self-defence force. Later, during the Lebanese struggle for independence prior to World War II, the group was to join forces with the Christian Phalanges being formed at that time.

Shula was active in all the movement's legal and illegal activities and was soon to become prominent in the general Jewish community as well. As one of its representatives, she was to meet and gain the respect of other community leaders of Beirut, such as Camille Chamoun and Pierre Jemayel.

IT WAS AFTER the war that, on a chance visit to her husband's shop, Shula happened to overhear some villagers from the south discussing preparations to counteract the creation of a Jewish state. Shula realized that the information could be crucial for the Yishuv and devised a plan with her husband to have one of his regular clients smuggle a letter to an imaginary aunt in Jerusalem.

Shula used her ingenuity to conceal the important strategic details in this seemingly innocent letter, hoping that it would be understood and passed on to the proper authorities. No more than a week elapsed and Shula's daring and resourcefulness, which were later to save her life on countless occasions, bore fruit. The response from the other side of the border made it very clear that Shula's intuitions were correct; the information proved to be vital and contact was established.

Shula's self-confidence was boosted immensely and she now used her contacts with the non-Jewish community to gather more valuable information. The various channels she used were "similar to those one sees in the movies," she says.

Her cloak-and-dagger career, however, began in earnest in 1947. While pregnant with her sixth child, she made her way across the border in the middle of the night with the aid of an Arab smuggler. Shula was then taken to a "certain" office in a "specific" city where she met with the "proper" authorities and delivered information on the political, economic and social situation in Lebanon. She was then given instructions about the scope of her activities and the code names of certain contacts in Beirut and in a "certain European capital."

SHULA'S MOTHER came from an Old Jerusalem family. Her father was born in Damascus and educated in Cairo. Shula was born in Argentina, where the family had gone to oversee a commercial venture, but Shula grew up in Jerusalem and attended the Evelina de Rothschild school. Then as a teenager in 1936, she was betrothed to Joseph Cohen-Kichik, and went to live with him and her in-laws in Wadi Abu-Jemil, the Jewish ghetto of Beirut. Shula passed her time performing minor household chores, embroidering, reading French romances and caring for her daughter and son. It may very



(Alisa Auerbach)

times in her career she had Jews, Moslems and Christians working for her. Shula was always in charge.

Through the years Shula managed to penetrate both the Christian and the Moslem underworld, and to establish contacts with important officials in Lebanese government offices (and apparently in the military establishment), and all of this as a woman living in an insulated Jewish ghetto within a conservative Arab society. Needless to say, Shula was frequently criticized within the ghetto society for breaking rigid social conventions designed to keep women at home. On several occasions Shula incurred the wrath of neighbours for her activities, which they believed could have had dangerous consequences for the entire community. This was particularly true when she smuggled her three eldest children into Israel (between 1948 and 1958) and urged other Jews to do the same.

THE NATURE of Shula's activities was guessed at by her family, especially when she would disappear for days and return with letters and souvenirs from their

brothers and sister in Jerusalem. Although the four younger children laughingly referred to their flat as the local office of the Israeli intelligence services, they know better than to mention anything of their mother's activities outside of their home.

Despite many thorough searches, the Lebanese security authorities never managed to discover any incriminating evidence against her.

Nevertheless, informers turned on her in 1961 and she was arrested. She was eventually to serve seven years in prison. Her husband was convicted with her in 1963 as her accomplice and he served a two-year sentence.

SHULA DENIED all charges against her, even under interrogation of "the most sophisticated spy" as she calls it. Christian and Moslem associates broke under interrogation, but when confronted with them, Shula adamantly maintained she had never even met them before.

The less cooperative Shula was, the more severe were the methods of interrogation. When one year of interrogation. When one year of

SHULAMITH COHEN-KICHIK is a handsome and energetic Jerusalem grandmother. She keeps busy these days by working mornings in an elegant jewelry store, keeping house in the afternoons, visiting among her seven children and 13 grandchildren.

You've possibly seen her in the shop, on the bus, in the supermarket. A typical Jerusalem matron, admirably active, always with so many things to do.

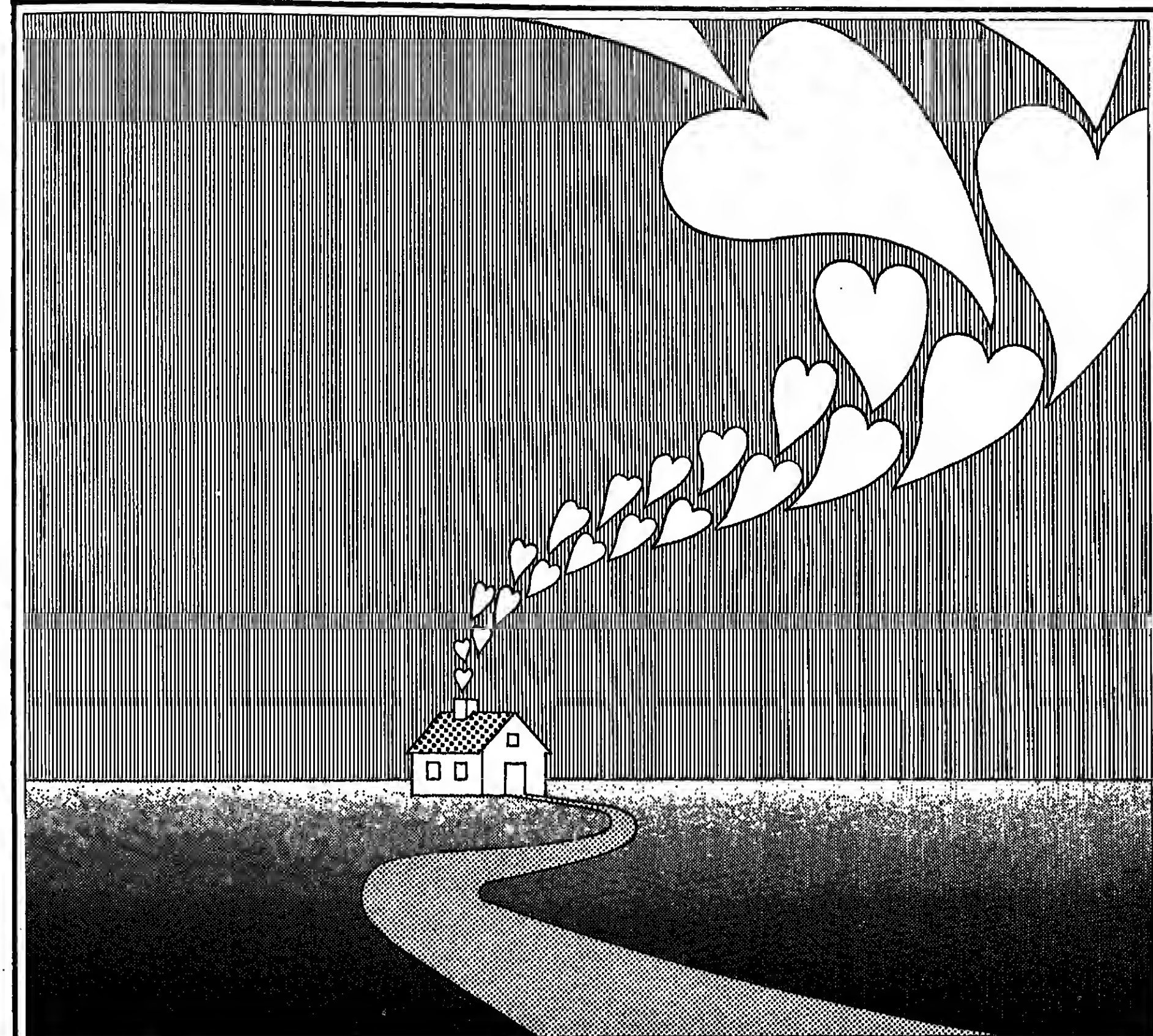
Shula would not describe herself otherwise. She's good at keeping secrets. That's an important quality for a former spy.

When she was tortured in a Lebanese prison, she revealed nothing. When the Syrian secret service interrogated her, she still kept her secrets. Even today, because of her long involvement with Israeli intelligence, she is not inclined to talk about her past.

About a year ago, Shula was one of 21 women honoured by Mrs. Ofira Navon at a modest ceremony at the President's house. Shula was the only one not to speak at the ceremony. The reason for her honour was vaguely referred to as "services rendered to the Jewish people."

Services which once brought a handsome and energetic Jerusalem grandmother. She keeps busy these days by working mornings in an elegant jewelry store, keeping house in the afternoons, visiting among her seven children and 13 grandchildren.

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Accepted papers may be published either in the Israel Journal of Technology or in Engineering and Architecture, in accordance with the subject matter. Papers which are to be published in other journals will be considered for presentation only. Authors are requested to indicate whether the paper is to be considered both for presentation and publication or for presentation only.

Abstracts of proposed papers should be submitted not later than February 1, 1980, to: Editorial Committee, Israel Conference on Mechanical Engineering, Department of Mechanical Engineering, Technion-Israel Institute of Technology, Haifa 3200, ISRAEL.

Final selection of papers will be made on the basis of abstracts. Final acceptance will be made after review of the complete paper. Authors whose abstracts are selected should send their complete manuscript by April 1, 1980.

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(Continued from page 7)

perhaps not the best choice to press their point. But the violence that broke out there, with gun-toting, skull-cracking settlers threatening the "Arab-looking" demonstrators, was a signal that few missed.

As one reporter on the scene later described it, "the glue that holds this society together is dry and brittle, and the pieces are coming apart."

INTOLERANCE in the city is not limited to politics. The polluted atmosphere of the country has inevitably swept into the street. And like in the economy, there has also been an inflation in modes of protest and personal behaviour. Five years ago, table-turning was the most violent act any individual would commit in an office. This year, the handicapped befouled the halls of the Treasury building. Six years ago, police holding a line against demonstrators protesting against the late Golda Meir's handling of the Yom Kippur War, could say to the protesters on a cold and rainy Jerusalem afternoon that they agreed with their argument, "But we're all Jews, so why don't you go home now and have some tea?"

Today rock-throwing and legal chicanery over Eilon Moreh are the norm.

It's difficult to say when the violence began to spread. Perhaps when Gush Emunim — once called "lovable" by Menahem Begin — stormed then-U.S. Secretary of State Kissinger's car in protest against the second disengagement agreement with Egypt. Perhaps it began with Kedumim, the first illegal settlement that wasn't removed — in the days of the Rabin government. Perhaps it began with the Panthers themselves — except they were quickly slapped into jail; and while they made the public aware of the existence of the problem, far less has been done to remove the blight of poverty from the country's cities than has been done for settlements in the West Bank.

What worries Jerusalem residents is that the violence and officially sanctioned law-breaking is affecting the everyday life of the city. The mood on buses and on the highways is becoming nastier, as are the mutually hostile attitudes of the public and their public servants.

Young people are quick to push and shove, no longer in the warm Mediterranean manner known throughout the Levant, but with hostility and anger. At the peaceful Ramot road demonstration last Saturday, bands of youths, mostly from the nearby Shmuel Hanavi quarter, came carrying clubs, and the disappointment was evident on their faces when no violence erupted.

"IT WILL take years of education to repair the damage done to those kids who demonstrated in the slums last week," says Kollek.

Despite what the foreign journalists say, Jerusalem is not yet another Belfast; but not much is left of its famed tolerance. The acrid smell of burning tires, the blinding, flashing lights of police cars and photographers' flash bulbs, the sounds of breaking glass and the rhythmic beat of the boots of Border Police marching towards a screaming mob that has forgotten the original message of its protest, have become familiar sights and sounds in the Holy City.

City officials say that it is natural for protests to take place

in the capital, which is the seat of government.

But they now watch such demonstration with trepidation.

The police belong to the government, and with the government practically sanctioning illegal demonstrations by some groups, the police have become confused about how to deal with demonstrations. This confusion is exploited by the demonstrators, and the vicious cycles of riot begins.

The fire next time in the neighbourhoods, or outside the Prime Minister's Office or the Knesset, the protest next time by one group or another pleading its case in the streets, won't be smaller than the previous one. Political groups learn from each other, they learn from television and from experience.

Already last week, 24 hours after the Tuesday night demonstrations, a group of children gathered on street corners, not to protest against their living conditions, but to see what the police would do. And the police, like the demonstrators, had learned from the night before. They didn't wait for violence to erupt, they made arrests, which actually led to violence.

MANY OF US have stood by the side of a pile of burning leaves. The smoke comes first, with the flames often smothered by downer leaves at the top of the pile. The tinder is there, and if it smokes long enough, the flames burst out.

For Jerusalem, the tinder is the government's unwillingness to act against those lawbreakers it supports. And the flames are there, beneath the damp leaves of "we're all Jews," or "national security."

Tomorrow, the Ramot road will be open, this time without the heavy police guard that accompanied last week's peaceful rally by secular residents. Netora Karla threatens to be there. Once again a clash between two segments of the population looms. And once again, it is not clear whether NRP Interior Minister Yosef Burg, who also heads the police, and has to take into account competition from Agudat Yisrael, will make any effort to prevent violence.

Eilon Moreh still stands, despite the court order for its removal. Pocono Now threatens to "visit" the site. The Panthers threaten to "visit" the site. Gush Emunim vows to evict it.

Arab children are again throwing stones in the Old City. Kollek says that "we denied them all political expression, so that their political expression," Nabliya mayor Bassem Shaki, is under arrest for saying something similar, albeit in harsher terms. Begin ratterate that the Gush sit-in in Hebron, which has been going on for more than six months, is illegal. Coalition members pay visits to improve the physical conditions.

The dizzying violence has lawlessness and violence has become alarming. What is clear is the government's unwillingness — or ability — to deal with that fall, or to prevent the rise of the demagogues who may try to trade free speech in a democracy for an order enforced by the lawlessness.

The delicate balance between the various ethnic, religious, cultural and economic groups of the country has begun to be seen. In Jerusalem, the city of peace, a warning has been sounded.

Kissinger and Cambodia

Was Cambodia just an inherited tragedy for Henry Kissinger? Or did he push the 'fat, peaceful little country' over the edge to destruction? British journalist NEAL ASCHERSON examines the case against the former U.S. Secretary of State.



Cambodian refugees near the Thailand-Cambodia border. (Camera Press) (Centre) Kissinger and friend. (Israel Sun) (Right) A Cambodian infant sits by his father's weapon. (Unipix)

"THE STATESMAN'S test is not only the exaltation (sic) of his goals, but the catastrophe he averts." So writes Henry Kissinger in the first volume of his memoirs.

Kissinger certainly "exalts" his goals. He insists that he's a moralist, not a cold prince of expediency. His supreme moral aim is the defence of American values (as he sees them) and "the foreclosing of Soviet opportunities." For this and, many means are justified. And in the end, there's only one "catastrophe" — that the United States should lose its "credibility."

Everyone in the West is obsessed with the Cambodian catastrophe. We have seen the pictures and understood — inexcusably late — the suffering.

A fat, peaceful little country, full of rice, water-buffaloes and lively children, was drawn into the Indo-Chinese conflict 10 years ago. Now we see a plain of skulls, where last-light people crawl through the grass like torpedoes, where only armed men have food. Who did this? The Khmer Rouge, it seems. Who named them possible? Many people want to say that it was Kissinger, and his master Nixon.

Patiently and impatiently, Kissinger has argued that he is not to blame. Behind this harping on Amarloa's role in Cambodia, he plainly feels, there must hide a deliberate "get Kissinger" operation. This isn't really so, but there's a thread of truth in it.

In America, some people are — as he savagely says — trying to exercise their own moral confusion. Those who opposed the American war in Indo-China have to live with what has followed: American withdrawal; the harsh Stalinism of the new Vietnam; the harsh Pol Pot horrors, the Vietnamese hegemony, extended by force of arms over Laos and Cambodia. For a few (not all), there opens the escape-hatch of saying: If America had not intervened, these things would not have happened.

But a pre-emptive strike on his motives cannot destroy the case which Kissinger must answer. He fought back on the Frost Show (after attempting to assure a time-limit on the questions about Cambodia). He trimmed this first volume of memoirs, to deal with William Shawcross's recent book, *Shideshow*.

The *New York Times*, deftly extracting his corrected galleys from the publisher, was able to demonstrate that Kissinger had made surprising last-minute changes. In particular, he cut out the text of his memorandum, dated 28 April, 1970, in which he stated that the American-South Vietnamese invasion of the Cambodian "sanctuaries" had been in preparation for "several weeks" — replacing it with the assertion that "there had been no consideration of attacking the sanctuaries before 21 April."

We are dealing here with the two earlier episodes of U.S. action against Cambodia. These are the secret B-52 bombings of North Vietnamese "sanctuary" bases just within the Cambodian border, which began on March 18, 1969, and the joint U.S.-South Vietnamese ground invasion of the border areas in April-May 1970.

Kissinger's first argument is that Cambodian neutrality had already been violated. Large North Vietnamese and Vietcong forces had been in the sanctuaries for years. The Cambodian ruler, Prince Norodom Sihanouk, resented their presence but could not by himself remove them.

All this is true. Violated, however, does not mean nullified. A vital part of neutrality is the choice to keep hostilities, not just foreign soldiers, off neutral soil. Nor is neutrality nullified by the inability of the state concerned to resist military violation; this was the weakness of the German argument for invading Belgium in 1914 and of Churchill's argument for intervening in Norway unilaterally before the Germans got there. In this sense, the U.S.'s intervention was a crime against the international order.

On the bombing, Kissinger claims that Sihanouk privately approved, that the targets were "largely uninhabited" except by North Vietnamese troops, and that the bombing programme — code-named MENU — relieved pressures on Saigon.

Sihanouk is an unreliable witness for either side. It is true that in May 1969 he said that any bombing did not concern him unless Cambodians were killed. In March, however, he had told a press conference that he would oppose bombing of Cambodia "under whatever pretext."

THE CAMBODIANS never protested about casualties in this phase. But the Joint Chiefs of Staff in Washington warned in April that several thousand peasants lived in the B-52 target boxes, and some civilian casualties were inevitable. What really happened is unknown.

Dafanoe Secretary Laird reported that pressure on Saigon

was a response to the February offensive in Vietnam, in the first month of the new Nixon administration. The military wanted bombing of North Vietnam. Kissinger preferred Cambodia, in order to keep open the chances of real negotiations with Hanoi. The selection of the Cambodian target, in short, was a measure of condescension, not necessity.

A YEAR later, American and South Vietnamese troops invaded Cambodia. Here Kissinger is at his least penitent. In essence, his case is this: after the coup which replaced Sihanouk by Lon Nol, the North Vietnamese spread out into central Cambodia and tried to cut off Phnom Penh, the capital.

Their intention was to turn Cambodia into a satellite communist state. The whole country would then have become a base for operations against South Vietnam. The American withdrawal of troops from Vietnam, and the gaining of time for the Thieu regime by "Vietnamising" the war and arming him more effectively, would have been rendered impossible.

Kissinger claims he therefore had no choice: America had to prevent a North Vietnamese takeover of Cambodia. Anyway, the incursion was limited to a few months' occupation of the border areas, and — once again — it was effective in reducing communist pressure on Vietnam from that flank.

As he puts it, "By 21 April [1970], the basic issue [was...] whether Vietnamisation was to be merely an alibi for an American collapse, or a serious strategy designed to achieve an honourable peace." This is also his defence of the third phase of American involvement: support for Lon Nol in the war within Cambodia which began now and ended in defeat in 1975, when the Khmer Rouge entered Phnom Penh.

The first objection is that Kissinger did have a choice.

Instead of invading and giving full military and air support to Lon Nol, the administration — as Shawcross puts it — could have "compelled either the return of Sihanouk, or, at least, an attempt by Lon Nol to preserve the country's flawed neutrality."

Shawcross admits the drawbacks: probable domination of the government by Hanoi, the sanctuaries remaining as a threat to Vietnam. This would have made the American position in Vietnam more difficult, but spared Cambodia five crushing years of bloody war.

Kissinger violently rejects this. Freedom of choice "is precisely what we did not have, for the prospect it describes would have meant a massive shift in the military balance in Indo-China: an overwhelming, insurmountable and decisive menace to the survival of South Vietnam." He insists that the North Vietnamese intended to take full power in Cambodia. His critics suggest they did not; more likely, they wanted to restore Sihanouk at the head of a neutral coalition more favourable to their purposes.

KISSINGER claims that the invasion of the sanctuaries bought time for Thieu — perhaps as much as two years. This can't be proved. Certainly a reduction of American casualties in Vietnam followed. But this can be related to the rate at which American front-line troops were being brought home.

To all these "time-buying" arguments, it can be objected that they failed. America withdrew, and Thieu and Lon Nol duly collapsed. Kissinger accepts no blame for this. It was all the fault of Congress and the anti-war opposition. By cutting off military support for both regimes, they left Kissinger without the guns with which to make his peace negotiations credible.

This is just a way of saying that — given even more time, more war — Lon Nol and Thieu might have survived on their own. Few will believe this. Both regimes were doomed. History will probably say that the American

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(Continued from page 8)

intervention in Indo-China at once
made them possible and ensured
their doom.

CHARGE 2. That Kissinger and
the Nixon administration
engineered the coup in March 1970
which overthrew Sihanouk and in-
stalled Lon Nol as Cambodian
ruler, or at least that they knew of
the plot in advance.

A good part of the world now
assumes that Lon Nol was an
American puppet riding on a CIA
coup.

There is no evidence that
this is true. There is a lot of
evidence, lavishly offered by
Kissinger, that Washington was
taken by surprise, and that the
decision to back Lon Nol as "our
man in Cambodia" was slow.

It seems that the CIA at one mo-
ment predicted a coup. But this
report doesn't appear to have
reached the top in Washington.

Lon Nol and his associates, who
had many contacts with the
Americans in Saigon, simply
assumed that the U.S. would sup-
port them if they took power.

CHARGE 3. That Kissinger en-
couraged Lon Nol to maintain a
suicidal war for five years,
sacrificing Cambodia to save his
plan for "honourable" American
withdrawal from Vietnam. That
he made an effort to reach a
Cambodian peace settlement.

In this phase, the main
American intervention, U.S. air-
craft throughout Cambodia
dropped nearly four times the
weight of bombs dropped on
Japan during the last war. On the
ground, Cambodian casualties
were appalling.

The accusation is that war in
Cambodia came to suit
Kissinger's purpose better than
peace - better, even, than con-
tinuing the previous "flawed"
generally under the thumb. Until
the Paris Agreement of January
1973, Cambodia was being up-
taken by 10,000 North Vietnamese troops
who would otherwise have been
operating against South Vietnam.

Kissinger conceded that "any
improvement of Cambodian ca-
pabilities was bound to press [the
North Vietnamese] hard." Nixon
said quite openly that aid to Cam-
bodia was "the best investment
the United States has made in my
lifetime... If those North Vietna-
mese weren't in Cambodia, they'd
be killing Americans."

But Kissinger protests that he
constantly sought peace. He
promises evidence in his next
volume, where the record will
show, he says, that "we were
prepared, indeed eager, for
Sihanouk's return... and that a
negotiation was beginning." Once
again, he tries to turn the missile
back on his foes. Congress and the
student mob, by hobbling the aid
to Lon Nol, struck out of his hands
the weapon which would have
made his peace approaches credi-
ble. When Congress ended
American air attacks in summer
1973, the Khmer Rouge saw that
they could now win.

"Those who had denounced the
1970 invasion did their utmost to
forestall any effective assistance
to the beleaguered country, as if
to punish the free Cambodians for
not living up to the role of vic-
tim..."

To sum up, Kissinger cannot
convincingly deny that Cambodia
was sacrificed to American policy
in Vietnam. He argues that he
wanted to limit the sacrifices by
reaching a favourable peace
settlement, and that the Khmer
Rouge conquest might have been
prevented if he could have
negotiated from a position of
strength.

CHARGE 4. That American in-
tervention in Cambodia created
the Khmer Rouge as a major
force.

Kissinger initially failed to un-
derstand the tensions between
communists in Indo-China. The
North Vietnamese never wanted
an independent Khmer com-
munist movement. In 1970, the
Khmer Rouge were a tiny militia
under Pol Pot. After the Lon Nol
coup, North Vietnam gave them
support. But the length of the war
and traditional Cambodian hatred
of the Vietnamese ensured that
they would not only expand but re-
main sharply suspicious of the
North Vietnamese. By late 1972,
the Khmer Rouge were around
50,000 strong, and the North Viet-
namese candidly told Kissinger at
the Paris peace talks that they
could not control them or
guarantee that they would also
cease fire.

Kissinger does not advance any
argument against this charge,
and it would be hard to find one. If
America had either stayed out of
Cambodia or constructed a deal
with the North Vietnamese right
after the Lon Nol coup, the Khmer
Rouge would probably have
remained insignificant. The only
possible defence is that, given the
administration's ignorance of
Cambodian feelings and recent
history, this development could
not have been foreseen in
Washington. It is not an im-
pressive excuse.

CHARGE 5. That American ac-
tions destroyed the Cambodian
economy and introduced famine
and the conditions for future
famine.

Cambodia entered the war as a
rice-producing country. In 1969, its
rice production amounted to 2.5 mil-
lion tons. In 1974, 80 per cent of the
paddy fields had been abandoned
and rice shortage was down to a
sixth of that total. By the time
Phnom Penh fell, there was
widespread starvation. Three
out of every four drought victims
were dead, and hundreds of
thousands of peasants were either
refugees or away in the armies.

To this awful picture, the
American air offensive con-
tributed heavily. The dykes were
breached, the peasants driven off
their fields. And, until the
American bombing was stopped,
refugees named it as their main
reason for flight. After that, they
put the ferocity of the Khmer
Rouge as first reason.

More generally, famine results
from social disruption as much as
from crop failure. Whoever was
responsible for maintaining the
war was responsible for famine
indirectly, which applies to all
sides involved in the war.

Kissinger makes no comment
on all this. But the question arises
whether American action can
fairly be blamed for the mass
starvation in Cambodia today.
The answer must be that the Pol
Pot regime bears most of the
blame for failing to overcome
damage and chaos - famine pre-
conditions - largely created by
American action six years ago.
One must add, unpopular though
it may be in some quarters, that
the upheaval of the Vietnamese
invasion earlier this year and the
continuing fighting is probably
responsible for the latest wave of
starvation.

CHARGE 6. That the American
role in the war somehow
"maddened" the Khmer Rouge,
transforming them from mere
doctrinaire communists to
genocidal fanatics.

Kissinger will have none of this.
"The bizarre argument has in-

deed been made, with a glaring
lack of substantiation, that the
cruelty of the Khmer Rouge in vic-
tory was the product of five years
of American and Cambodian
attempts to resist them. No one
can accept this as an adequate ex-
planation except apologists for the
murderous Khmer Rouge."

In the first place, it was only the
prolongation of the war under
American influence which slow-
ed the Khmer Rouge to expand
and practise their brutalities -
whenever they conceived them.
Second, although the Cambodian
communists always had a back-
to-the-land, anti-urban
radicalism, they moved in the
course of the war from a rather
conciliatory policy to the pessi-
mistic versions of the murderous
ruthlessness displayed later.

The bombing did not "drive
them mad." But it drove much of
the peasantry towards the Khmer
Rouge for a time. And the war,
with all its hunger and
homelessness, unleashed an un-
derlying savagery in Cambodian
behaviour - not only among the
communists themselves. The in-
creasing desperation of the war,
and the sense that the nation was
being manipulated by foreign op-
pressors, turned latent
ruthlessness into a pandemic of
massacre.

There is no excuse for Pol Pot.
But neither can the Nixon ad-
ministration wash its hands of
him. Kissinger could not have an-
ticipated what Pol Pot would do.
But he made it possible for him to
do it.

LET THIS indictment rest here.
It's pointless to compose a single
verdict. But at least we can judge
better now whether Kissinger
passes his own "historian's
test."

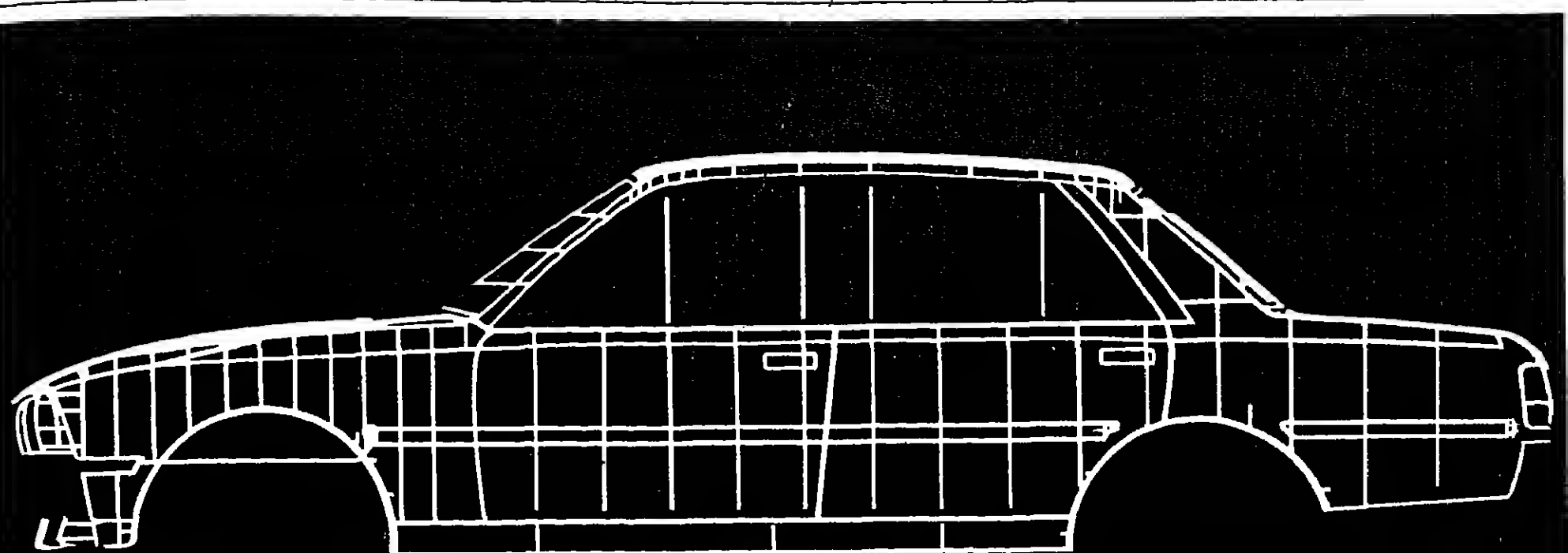
And "evaluation to posterity" came
to mean that he "exalted the
national interest of the U.S. to a
supreme moral imperative,
something which justified the
sacrifice of a small neutral coun-
try. He certainly didn't "avert
catastrophe" from Cambodia; in-
stead, he tried to throw an unex-
pected American catastrophe into
that miserable land before it went
off. He begged America always
for a little more time to use a little
more force, and then it would be
peace with honour. In the end,
Congress grew tired of this and
took away his sword.

Kissinger naturally sees the
conflict only as an American in-
volvement, "the Vietnam War"
with its Cambodian sideshow. But
this is bad history. We are
probably midway through the
"Indo-Chinese Wars," which
began in 1945. The Second Indo-
China War ended in 1975, with the
fall of Saigon and Phnom Penh.
The Third, which will no doubt in-
volve great powers as dangerously
as the others, is starting now -
under our eyes.


It is better to understand
American intervention in the Se-
cond Indo-China War as only an
episode - theatrical, cruelly
destructive but in the end deciding
very little. Indo-China is the
Balkans of the modern world,
where the hatreds and ambitions
of small, warlike people at once
attract great powers to magnify
the conflict.

There was war there before
President Johnson, there was war
there after President Nixon. All
America achieved was to make
that war worse, for a season, to
imperil world peace, and to
overstrain itself internally.
History can teach humility about
"exalted goals" - even to Henry
Kissinger.

(Observer Foreign News Service)



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HE IS PERHAPS the second most important man at the Education Ministry. As head of the Pedagogical Secretariat, Professor Yosef Ben-Shlomo is responsible for what and how things are taught in the country's schools.

Disinherited minds



Education Ministry mandarin Yosef Ben-Shlomo talks to BENNY MORRIS about his frustration at seeing young Israelis growing up ignorant of their Jewish heritage.

He has a forceful personality. He is tall and powerful; his hands, which cut through the air constantly as he talks, are strong; his face is angular, almost jagged, and is dominated by a strong nose and a large, asymmetrical mouth, the result of partial paralysis of the face muscles caused by a physical breakdown a year ago.

"I reached a point where I just could not go on any more," says the 49-year-old temporary civil servant, who is also a full-time professor of Jewish thought and philosophy at Tel Aviv University. In the past he frequently lectured at the IDF's staff college and at the National Defence College. "It was all too much," he says. His illness brought to an end most of his activity outside the secretariat and the university. "I have now reached a crossroads," he says.

BEN-SHLOMO'S thinking is dominated by what he sees as "the catastrophic level of knowledge of Jewish subjects among the country's youngsters," and by his view of how he, personally, can help to rectify the situation. "I am appalled by the ignorance of our youth in all that concerns their past and their heritage — Jewish history, the Bible, culture, religion, traditions — and I am frightened by what this portends for the future of the Jewish people."

"Shema Israel," "Kiddush Hashem" and "Kol Nidrei" were phrases that meant nothing to a class of teachers' training college students interviewed recently, he asserts.

When he was approached in February 1978 by Education Minister Ze'evulun Hammer, it was the opportunity of effecting a change in this sphere that made him accept the ministry post.

For six months prior to Ben-Shlomo's appointment the minister had searched unsuccessfully among educators and academics for a suitable candidate; all those who were approached refused the post, preferring the quieter, academically productive life of the university.

Looking back, Ben-Shlomo regards his stint on the secretariat as having involved "an enormous sacrifice in terms of personal energy and health, and in terms of academic advancement and productivity."

In January, Ben-Shlomo will take six months' unpaid leave from the ministry and head for the serene pastures of Stanford University. "I will than have a chance to consider things at a distance and to weigh up whether to return to the secretariat," he says.

As things stand now, Ben-Shlomo is a study in frustration, thwarted ambitions and unaccomplished goals. The size and complexity of the education system make change and innovation extremely difficult. If not impossible, says Ben-Shlomo. Vested interests, traditions, inertia and suspicion about his motives and intentions contributed to blocking his efforts.

"I feel I have failed," he says, nodding slowly, as if contemplating the gap between wish and reality.

THE POLISH-BORN professor, who is a world expert on Spinoza, resigned his senior lecturership at

really," he says.

It is in this area that Ben-Shlomo, as head of the Pedagogical Secretariat, has felt his greatest frustration. As someone who spent 15 years as a secondary-school teacher before becoming a lecturer, "influencing" the young is very important to him, "more important than pursuing research."

He is highly critical of how the Bible is currently taught in the country's non-religious schools. "Everything is subjected to scientific analysis; everything is taken apart and examined for truth and consistency. The Bible has a message, a moral code, a really more important and fundamental than the outpourings of research whose proper place is at the universities. More attention is devoted in the classrooms to Hamurabi's code than to our Ten Commandments," he scoffs.

He is also aware that the Oral Law is not taught properly, or at all, in many of the schools. "I wanted to add more hours for the Oral Law at the pre-high school level, but there simply wasn't the budget."

"A PEOPLE that forgets its past is like a person stricken by amnesia," says Ben-Shlomo. "It cannot function properly, and loses its powers of self-preservation."

Accepting Scholem's dialectical view of Jewish history, Ben-Shlomo believes that the Jewish people has reached a watershed and is now moving from the "non-religious Zionist" phase of the past century to a new, higher stage of existence. "The Jews cannot exist as a completely secular people," he says, quoting Scholem.

Ben-Shlomo is an admirer of the Gush Emunim settlement movement. He views it as an embodiment of a positive, pioneering spirit and as a repository of deep Jewish values. He also believes in the settlement of the West Bank for purely strategic reasons.

"But my political beliefs and my philosophy are completely immaterial. I don't want to say that the youngsters must be taught that Jewish values are good. All I say is that they should know the content of their past and culture. In the case of the Jews, religion is part of that culture."

In the teaching of history, priority must be given to Jewish, and especially Diaspora, history. "But not at the expense of general history," he stresses, fully acknowledging that ignorance in this area among Israel's youth is also vast.

In the coming years, more hours will in fact be devoted to the teaching of Jewish history, at the expense of optional subjects like art history and dancing. "If we must choose between Jewish history and art history — and believe me I think everyone should know who Rembrandt and Van Gogh were — then Jewish history must come first," he says.

Ben-Shlomo was instrumental in introducing this year's innovative 30-hour compulsory 11th grade course on the Holocaust — until now taught as a subject in the general history classes. "I would also like to introduce a 30-60 hour course on 'general concepts in Western culture.'" "There are pupils who finish high school without knowing the meaning of such terms as 'The Renaissance,' 'the Reformation' and 'medieval,'" he says.

OVER THE past decades the trend in the West has been towards liberalization of the classroom situation, the abandon-

ment of frontal teaching and "formalism," and the development of "potentini" rather than the inculcation of knowledge and facts.

"I believe the pendulum is swinging back in the other direction. Creativity is very important, but teaching the disciplines, knowing things, is even more so," he says. He points out, with an impish smile, that in at least one major recent study it was shown that in the final analysis conservative teaching methods promote greater creativity than more liberal methods.

One of his major "innovative" efforts, to introduce reading lessons in the country's compulsory kindergartens, has been tenaciously and consistently resisted by the kindergarten inspectors. "I am speaking of a mere 25 minutes a day and of informal methods," he says, wearily. Like the inspectors, Ben-Shlomo regards the country's kindergarten system as perhaps one of its major educational achievements. But he totally rejects the inspectors' argument that the introduction of reading lessons would destroy its character. "They say it would introduce competition and formalism," says Ben-Shlomo. "But kids at the age of five are bursting with a desire to learn to read. What now happens is that Ashkenazi children very often reach first grade already knowing how to read from home while their Sephardi counterparts arrive with inferior accomplishments, which in some cases continue to stalk them throughout their school years," he says.

So far, Ben-Shlomo has managed to introduce reading lessons on an experimental basis in 28 Beit Shean kindergartens. He hopes that the experiment will succeed and eventually lead to a breaking down of the inspectors' resistance.

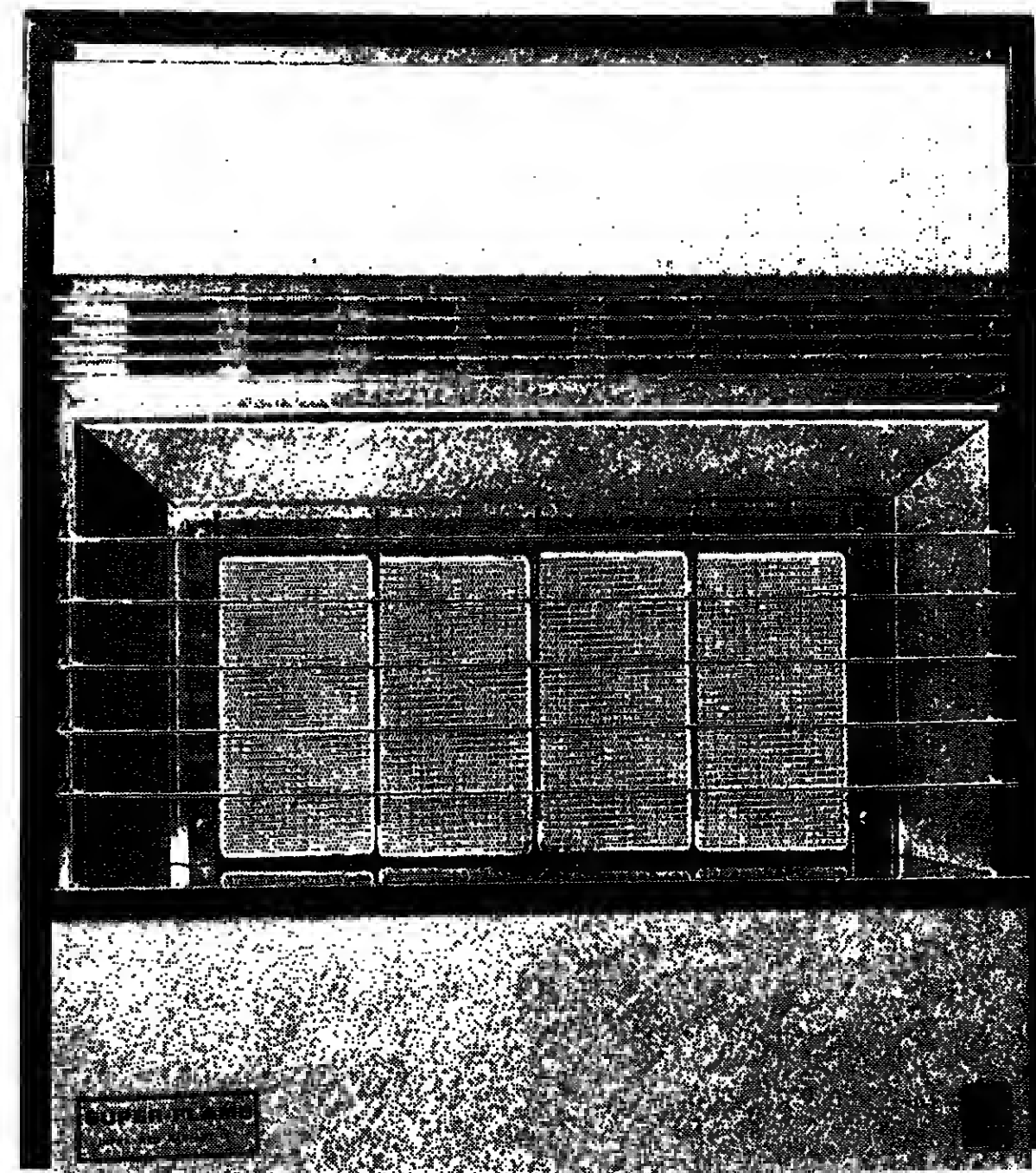
BEN-SHLOMO regards the training of Israel's teachers as thoroughly inadequate and as a major defect in the education system. "Most university departments hardly prepare their students as teachers. They teach them little of the kind of general knowledge in their specific fields that will be useful in the classroom later on," he says.

Efforts by the Education Ministry to persuade the university departments to adapt their curriculums to the needs of the country's schools have been as repeatedly ignored or rejected, he charges.

Nor is the situation in the teachers' seminars particularly edifying, adds Ben-Shlomo. He laments the low level of many of the entrants. "I succeeded this year in persuading some teachers' training colleges to introduce voluntary two-hour per week courses on basic Jewish cultural themes and concepts, so that we don't get teachers who have never heard of Maimonides," he says.

But everything is not black; there are encouraging signs, too. He notes that the initiative for such courses came from the students who felt a need to better themselves in this respect. "And I was vastly encouraged by visits to schools in remote regions, in development towns, in neighbourhoods in the big cities. I found many dedicated teachers, who, like anonymous soldiers, do their duty. And I found classrooms full of pupils from culturally backward backgrounds, clean and orderly and eager to learn. These occasional visits and sights kept up my spirits," he says.

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Hollywood of the Middle East

The rejectionist states virtually stopped buying movies from Egypt when that country signed the Camp David accords, reports *The Post's* JOAN BORSTEN, who talked to matinee idol Mahmoud Yassin and other filmmakers in Cairo recently about the floundering Egyptian film industry.



نجوى ابراهيم محمود ياسين

ed bottle blonde touted as a young Ingrid Bergman.

THE HOSPITAL'S shabby entrance, tarnished by Egypt's ubiquitous dust and grime, belies the fact that it is one of the best medical facilities in town. Of course, a patient must supply his own pyjamas, sheets, blankets, food, and someone (usually a member of his family) who will remain by his side at all times, clean the room, and give him his medicine.

This squadron of ministering angels and the patients who are not bedridden crowd the corridors of the second-floor wards, autograph books in hand, gaping at Yassin and his ingenue wife, Shahira, who stare in the film. Massive matrons swathed in black compete for the actors' attention with uniformed army officers, villagers in cotton jallabas, the urban poor in sleazy Western dress, businessmen, and "modern" religious women in midi-skirts, their hair hidden from view by white headscarves or knitted bonnets.

The scenes here are standard hospital interiors and require none of the "local colour" — the theme of the slice-of-life film is Egyptian students traveling abroad. Shahira weeps bitterly in a nondescript private room. Two doctors walk through the narrow halls discussing her condition.

IN HOLLYWOOD, New York, Europe, and even Israel, producers would build a set or work out of a studio, saving cast and crew the aggravation of functioning in a goldfish bowl and commuting 37 kilometres daily to Heliopolis (an hour's ride). But in Egypt, budgets are leaner than ever before and improvising on location is cheaper by far than renting a sound stage at one of Cairo's three overpriced and outmoded studios.

The 52-year-old Egyptian film industry is floundering. Before the Camp David accords, the Hollywood of the Middle East produced four or five dozen features annually. Saudi oil barons and silk Lebanese businessmen cheerfully advanced up to 60 per cent of every movie's budget (IL\$2m. for dramas and comedies, IL\$3m. for musicals). In addition to what could be recouped from Egypt's 41 million movie-goers, there were also the foreign (Arab) distribution profits — IL\$25m. or more in 1977.

Now, as punishment for making peace with Israel, the rejectionist states have virtually stopped buying Egyptian movies.

Distributors today can count on selling movies only to Lebanon, Morocco, and the Sudan — a net income of only IL\$1.5m. A few video cassettes can be smuggled into Saudi Arabia for home viewing (the royal family has banned cinema as un-Islamic) and an occasional IL\$100,000 is earned from the Soviet Union, which buys a dozen pictures annually. Local government also allows up to 50 per cent of domestic ticket sales. But since it is impossible to break even in less than two years, investors have almost vanished and production has plummeted to this year's low of 16 features.

"THEY'LL BE BACK in a few months, they can't live without our films," promises Yassin, ducking fans and leading the way to an empty downstairs office where only the nurses' office. He is, as the saying goes, tall, dark and handsome. His perma-

ble smile is the most popular Arab country is a nation of in-urable romantics who thrive on hero-gets-girl-despite-villain melodramas, especially if a few belly dancers are thrown in to ease the suspense. The driver guns his shiny new Fiat through Cairo's clogged streets, across the massive October 6 Victory Bridge and on to a double highway lined with trees, pictures of President Sadat, and a carnival of hand-painted movie posters. Mostly it is the faces of Egypt's top stars which beckon cinema buffs: Faten Hamama, once Mrs. Omar Sharif and for the past 40 years the country's highest-paid actress, Nour Sharif, whose wife "Pussy" last year starred in the local version of *Cat On a Hot Tin Roof*. Hussain Fahmi, Egypt's answer to Robert Redford and also blond, Farid Shawki, an Anthony Quinn of sorts who has made about 300 pictures in his 30-year career. Negla Fathi, a refin-



Faten Hamama, the former Mrs. Omar Sharif, Egypt's highest paid film star.



Mahmoud Yassin and Nagwa Ibrahim star in "Very Far from Earth."

ment five o'clock shadow, dark glasses, tapered white levis and jeans jacket oiled the rugged image he projects in every movie.

Born and raised in Port Said, he graduated from Elin Shams University and practiced law for six months before signing with the Cairo National Theatre. It was seven years before he drew a lead, but a top director, Hussein Kamal, caught the performance and starred him in a film which led to a two-picture contract with the late Ramses Naguib — Egypt's John Ford. By 1970, having received an Egyptian Oscar and co-starred in a Faten Hamama movie ("every new actor dreams of that billing"), Yassin was well on his way to being rich, famous, gossiped about regularly in the Arab press, and unable to walk the streets of Cairo without being mobbed.

"I refuse because it would lower my standards. So I am personally financing this film. After it's completed, I can sell it for what I've invested. If there's money to be saved by filmmaking here, I believe it's in the production publicity which averages \$45,000 per picture in Cairo alone — and just the billboards."

Skilfully, Yassin skirts the subject of salary cuts for stars,

makes the customary five films a year (as another star put it: "It's tiring").

"But as a producer I suffer," admits Yassin in hesitant English. "The film being made upstairs is mine, one of two I do annually to influence the direction of our industry, to show others that we can move away from traditional plots. Because of our current situation with the Arabs, distributors are willing to advance only half of what they used to, forcing producers to cut budgets."

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PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND

POST PULLOUT GUIDE

The Poster

MUSIC

All programmes start at 8.30 p.m. unless otherwise stated.

Jerusalem

ISRAELI SOCIETY — Eli Freud, J.S. Bach, Buxtehude, Sweelinck. (International Synagogue Church, 55 Hanat'im, tomorrow)

ISRAELI CHORUS — Avner Itai, conductor. Works by Rossini, Schostakovich, Kodaly, Orgad, Pärtos, Bach, Brahms, Beethoven, Secunda, Jannequin, Shur, Lygell. (YMCA, Sunday)

JERUSALEM SYMPHONY ORCHESTRA — Maurice Peres, conductor; Yuval Yaron, violin. Works by Sherrif, Paganini, Schubert. (Jerusalem Theatre, Tuesday, Wednesday, Thursday)

JERUSALEM STRINO TRIO — Works by Bach, Mozart, Schonberg, Mozart. (Ezra Gallery, 35 King David St., tomorrow at 9 p.m.)

LUNCHTIME CONCERT — Wendy Elster-Kashy (flute); Sara Puzan-Hoyman, piano. Works by French and Japanese composers: Blavet, Sozsa, Moacanin, Shinozuka, Fukuichima, Fahnru. (Wise Auditorium, Hebrew University, Givat Ram, Monday at 1 p.m.)

Tel Aviv

ISRAELI PHILHARMONIC ORCHESTRA — Subscription Concert No. 3, James De Priest, conductor, Sylvia Marcovici, violin. (Oelbrun: 6 Capriccio for Orchestra; tomorrow)

ENTERTAINMENT

Jerusalem

ATZAVTA WITH TOMER — Songs written and performed by Tomer and his band. (Tevia, 35 King George, Wednesday at 9 p.m.)

THE BEST OF SHALOM ALEICHEM — Stories by the famous Yiddish writer, performed by Heinz Bernard and Michael Schneider. In English. (King David Hotel, tomorrow at 9.30 p.m.)

JAZZ — (Fargod, 24 Beale), today from 1 to 5 p.m.; Wednesday at 9 p.m.)

JULIAN CHAGIN — Mime-comedian (Hilton tonight at 9. Tickets must be purchased before Chabbat).

THEFT NIGHT — Songs and Yiddish plays of the ghetto, performed by Oladys Hadrya and Dany Ziff. In English and Hebrew. (Hilton, Thursday at 9 p.m.)

Tchaikovsky: Violin concerto; Schubert: Symphony No. 3; Stravinsky: The Firebird. (Mann Auditorium, Sunday)

ISRAELI CHAMBER ORCHESTRA — Rudolf Barak, conductor. Helene Tsakova, harpichord; Izhak Reiven, violin; Vera Weidman, viola; Michael and Dor Melezer, flute. (Tel Aviv Museum, Sunday and Wednesday)

ISRAELI CHAMBER ORCHESTRA — Rudolf Barak, conductor. Helene Tsakova, harpichord; Izhak Reiven, violin; Vera Weidman, viola; Michael and Dor Melezer, flute. (Tel Aviv Museum, Sunday and Wednesday)

PIANO RECITAL — trina Edelstein plays Bach, Beethoven, Schubert, Debussy. (Immanuel Church, 9 Beer Holman St., tomorrow)

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CHAMBER CONCERT — Lydia Mordkovich, violin; Michael Bogoslovsky, piano. (Belt Ariella, 28 Shaul Hamelech, Wednesday)

ISRAELI PHILHARMONIC ORCHESTRA — Otella as for Tel Aviv. (Auditorium Monday through Thursday)

ISRAELI WOODWIND QUINTET — Wuh Ilan Reichtman, piano. Works by Mozart, Beethoven, Poulenc. (Belt Harofit, tomorrow)

STORIES AND POEMS — Read by Zaharia Harifal. (Tzavta, tomorrow at 9 p.m.)

OVENOLI — Film with John Garrymore. Plus live music. (Tzavta, tonight at 9 p.m.)

YOUR PEOPLE ARE MINE — Pop musical based on the Book of Ruth. In English. (Hilton, Monday at 9 p.m.)

ONE MORE TIME — The Pro-Broadway musical. (Mann Auditorium, tomorrow at 8.30 and 10.10 p.m.; Monday at 9 p.m., Tuesday at 8.30 and 10.10 p.m.; Wednesday at 1.45 p.m.)

SHERATON CAFE VIDEO — Flown in from the U.S.: Walter Cronkite, News: 60 minutes; NFL Game of the Week; 77 colour screen. (Tomorrow from 8 p.m.; Sunday through Thursday from 8.15 to 10 p.m.)

DANCE

BAT DOR DANCE COMPANY — Cloven Kingdom (Paul Taylor); Dramacopos (Charles Cunniff); Visitors of Time (Dony Retter-Soffer). (Tel Aviv, Bat Dor Theatre, Monday at 8.30 p.m.)

WALKING ON A THIN LINE — With Adina Bar-On. Movement, sound and space. (Jerusalem, Israel Museum, Wednesday at 8.30 p.m.)

OPERA

THE ISRAELI NATIONAL OPERA — Founders: The late Edle de Philippo. Conductors: George Singer, Alexander Tarkat, Arish Levonan. Chorus conductor: Dr. Hillel Pinkus.

OTIE FLIEDERMAUS — By Strauss. Cast: Esther Baumel, Miriam Laren, Nancy Oshlich, Michael Kahana, Sami Gocher, Mordechai Ben-Shachar, Freddy Pear.

FOR CHILDREN & YOUTH

DUMBO — Walt Disney's cartoon about Dumbo, the flying elephant. (Jerusalem, Israel Museum, Sunday, Monday, Wednesday, Thursday at 8.30 p.m.)

KISHKASHITA — Play with actors and puppets. (Kiryat Sprinzak, Nov, tomorrow at 11 a.m.; Kiryat Sava, A.m., Sunday at 4 p.m.; Holon, Tel Lebanon, Monday at 4 p.m.; Rehovot, Bell Ha'am, Tuesday at 4 p.m.; Bell Shean, Matness, Wednesday at 4 p.m.)

CAPITAL LETTERS — Solo programme with Rina Esham. Oance to poems by Alterman, Leah Oudberg, Yehuda Amichai and Natan Zach, read by Pithas Koran. Taped music. (Jaffa, The Third Floor, Tuesday)

OPERETTA EVENING — "La Vie Parisienne", "La Farfola", "Sylvia", "Snow Boat", "The Opsy Geron", "The Land of Smiles", "Paganini", "The Merry Widow", "Oratia Marlin". (Tel Aviv, Wednesday)

BUTCH AND SUNDANCE: THE EARLY DAYS — In a "prequel" to the new famous film, the main cheerfulness of the earlier piece. Some good moments and excellent photography don't help the two outlaws get off the ground.

CALIFORNIA SUITE — An uneven work of director Herbert Ross and playwright Neil Simon which moves from high comedy to low farce to slapstick with a few rewarding moments.

THE DEER HUNTER — Without broaching the question of America's moral right to be in Vietnam, this is an epic war film that tells



Julian Chagrin, mime comedian originally from England, performs every Friday night at the Jerusalem Hilton.

THEATRE

All programmes are in Hebrew unless otherwise stated.

Jerusalem

THE OYBUK — Hebrew adaptation of S. Ansky's famous Yiddish play. (Jerusalem Theatre tomorrow and Sunday)

INVESTIGATIONS OF MR. CHARLES — English-language play by and with Oenite Slik. (Tzavta, tomorrow and Thursday at 9 p.m.)

LUNCH — Humorous critique of society based on the biblical episode of Naboth, who was put to death for refusing to sell his vineyard to Ahab and Jezebel. (Khan, opposite railway station, Tuesday at 8.30 p.m.)

THE SAME THING OUT DIFFERENT — New musical play by the Khan Theatre. (Khan, Thursday at 8.30 p.m.)

SEVEN SECOARS — Khan Theatre production, directed by Yossi Yisraeli (Khan, tomorrow, Sunday, Monday at 8.30 p.m.)

WHOSE LIFE IS IT ANYWAY? — Yuval Theatre production. (Khan, Wednesday at 8.30 p.m.)

TEI AVIV

BIKCHIK TO OATR — Rock play by Idan Gobel. (Tevia, Tuesday at 8.30 p.m.)

THE JOURNEY — Monodrama based on the autobiography now at by Marlin Poldash, about a woman, who, after being released from a mental institution, reminisces about her life in the light of her childhood experiences in a concentration camp. Produced by Habimah. (Habimah's Small Hall, tomorrow and Sunday)

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THE CHAMP — This second remake of Winuace Geary's classic 1941 MGM film tells the story of a prizefighter who, because of liquor, destroyed his career. The love of his son gives him the strength to make a comeback. Jon Volghit, Faye Dunaway and Ricky Horder star in this small-scale tear-jerker that never wins our sympathy.

THE CHINA SYNDROME — Jane Fonda, Jack Lemmon and Michael Douglas in a first class thriller that also makes a statement warning against the dangers of nuclear power. The film sets the stage for a hair-raising show-down with apocalypse as the potential payoff. Well worth seeing.

DAYS OF HEAVEN — Director Miroslav Forman offers a surfeit of visual splendour as he recreates early 1800s rural American. Primarily in morality tale; the cinematography steals the show, and the leading effect is sensory, not emotional. Don't miss it.

THE DEER HUNTER — Without broaching the question of America's moral right to be in Vietnam, this is an epic war film that tells

Project Group that went to Kiryat Shmona to help the community. Directed by Noin Chilton, who also initiated the Project. (Tzavta, 30 Ibn Ovriol, Wednesday at 8.30 p.m.)

DEATH OF A SALESMAN — The Camer's production of Arthur Miller's play (Camer, 101 Olzengoff, tomorrow through Wednesday)

SEATH SENTENCE — Satirical operetta by Hanoch Levin. (Tzavta, tomorrow at 8 and 10 p.m.)

THE FALL — By Albert Camus. Translated by Nilo Nitei. (Belt Hoven, Olzengoff Street, tomorrow)

THE FATHER — By Strindberg. Produced by Habimah. (Habimah's Small Hall, Monday and Tuesday)

HITCHHIKING TO OATR — Rock play by Idan Gobel. (Tevia, Tuesday at 8.30 p.m.)

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the story of three steelworking buddies, who are indelibly scarred in the Vietnam war. Winner of five Oscars, this three-hour film should not be missed.

A DIFFERENT STORY — Homosexual boy meets homosexual girl. They become companions at first, then friends and finally lovers. Homosexual boy and girl now become straight boy and girl and the tale is one that is no longer different at all.

ESCAPE TO ATHENA — With a cast featuring Roger Moore, Telly Savalas, David Niven, Stefanie Powers, Claudia Cardinale, Richard Roundtree, Sonny Bono and Elliot Gould it is difficult to imagine how this black humour comedy about World War II could go wrong. But it does.

FIREPOWER — Kidnapping, murder, explosions and high powered rifles are the modus vivendi in this thriller. Mediocore film.

FLIC OU VOYOU — Jean Paul Belmondo is one of the sexiest, swiftest, toughest cops to ever cross the alvar ocean in this delightfully serious and simultaneously funny film. Lots of action with gangsters, women and sassy cars all on the Côte d'Azur.

JUDGMENT — By Henry Collins; translated and directed by Eran Hanicki; performed by Gati Kaynar. Monologue of a Russian officer charged with killing and eating his captive comrades. (Jaffa, The Third Floor, tonight at midnight; tomorrow and Monday at 9 p.m.)

LET THERE BE LIGHT — Political satire by Hillel Mittelman and Yehoshua Sobol. (Tzavta, tonight at 8.30 and midnight; Tuesday at 1.30 p.m.)

NA'IM — From a story by A.B. Yohohua. Directed by Nola Chilton. (Tzavta, Thursday at 8.30 p.m.)

THE RUBBER MERCHANTS — All about rubber contraceptives. A lot of offensive schoolboy humour interspersed with a bit of good humour. (Municipal Workers Centre, 4 Pampadita St., Tuesday, Wednesday and Thursday)

HAIFA

WINGS — The story of Hanna Sensah, in music and dance. Joint Haifa Municipal Theatre and Bat Dan Dance Company production. (Municipal Theatre, 30 Fawner, tomorrow through Thursday)

For last-minute changes in programmes or times of performances, please contact Box Office.

FILMS IN BRIEF

ALIEN — This sci-fi horror film, about a creature that devours the members of a space craft in some pretty horrific ways, is one of Hollywood's biggest money-makers in many years. It manages to frighten despite its lack of sophistication or symbolism. Enough gore, blood and unidentified-seething fluids are omitted to last a life-time (or n death-time).

BREATHROUGH — The sequel to "Cross of Iron" this is another big-budget, international-east package tour of World War II. Mediocre performances by Richard Gere, Robert Mitrham, Rod Taylor and Curt Jurgens blend with low class melodrama and maudlin moralizing to produce a truly tedious film.

BUTCH AND SUNDANCE: THE EARLY DAYS — In a "prequel" to the new famous film, the main cheerfulness of the earlier piece. Some good moments and excellent photography don't help the two outlaws get off the ground.

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Jerusalem Cinemas

Commencing Saturday, Dec. 1.

CINEMA UNO

Rises 18, 19, 21 - Tel. 418067

Fri., Nov. 30 at 2.30
A Western

A FISTFUL OF DOLLARS
with Clint Eastwood

Sat., Dec. 1 at 7, 9.15
STAR WARS

Sun., Dec. 2 at 5, 9
MUTINY ON THE BOUNTY
with: Marion Brando

Mon., Dec. 3 at 5.45, 9.15
Federico Fellini's
JULIET OF THE SPIRITS
with: Julietta Masina

Tues., Dec. 4 at 7, 9.15
DONNA FLOR AND HER TWO HUSBANDS

Wed., Dec. 5 at 7, 9.15
Werner Herzog's
KASPER HAUSER

Thur., Dec. 6 at 7, 9.15
CATCH 22

Fri., Dec. 7 at 2.30
GRAND SLAM

EDEN
A suspense film

INVASION OF THE BODY SNATCHERS

* BROOKE ADAMS
* DONALD SUTHERLAND
4, 7, 9

EDISON
2nd week

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EDISON
2nd week

INVASION OF THE BODY SNATCHERS

* BROOKE ADAMS
* DONALD SUTHERLAND
4, 7, 9

ORGLI

2nd week
LOVE AT FIRST BITE

* GEORGE HAMILTON
* RICHARD BENJAMIN
4, 7, 9

ORION Tel. 222914

THE CHINA SYNDROME

* JANE FONDA
* JACK LEMMON
No complimentary tickets or reductions
1, 8.30, 9

ORNA Tel. 234733

3rd week
An excellent and interesting picture!

WIFE MISTRESS

Adults only
4, 8.45, 9

RON 3rd week

WRONG NUMBER

* ZEEV REVAH
* SHAIKE OPHIR
4, 7, 9

SEMADAR
Turkish film

THE HERO'S LOVE

* TURKAN SHURAI
7, 9.15

SMALL AUDITORIUM

BINYENI HA'OMA

9th week

MOMENTS

7, 9

Tel Aviv Cinemas

Commencing Saturday, Dec. 1, 1979

ALLENBY 13th week

THE CHAMP

* FAYE DUNAWAY
Tonight 9.45, 12
Saturday 7.10, 9.30
Weekdays 4.30, 7.15, 9.30

BEN-YEHUDA

Tonight 10, 12
4.30, 7.15, 9.30

LAST EMBRACE

* ROT SCHEIDER

CHEN 2nd week

from Saturday
8.30, 7.15, 9.30

"No one has ever escaped from Alcatraz...and no one ever will."
Donald Siegel's film

HABIRAH

A DIFFERENT STORY

* PERRY KING
* MEO FOSTER
4, 7, 9

ISRAEL MUSEUM

Sus., Mon., Wed., Thur., 3.30
WALT DISNEY'S "DUMBO"

Tues., 4.30, 8.30, 8.30
WHO'S AFRAID OF VIRGINIA WOOLF?

with: Elizabeth Taylor,
Richard Burton

KFIR 3rd week

HAIR

4, 8.45, 9

MITCHELL 13th week

THE CHAMP

* FAYE DUNAWAY
0.45, 9

1Wed. obsu at 4

CINEMA ONE

ROCKY II

Friday night, 10, 12
Saturday 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

CINEMA TWO

Tonight, 10, 12
Saturday 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

NORMA RAE

CINEMATHEQUE FRANCAISE

111 Hayarkon St.
Mols dr Filin Pollicier

Saturday at 8
LE MAGNIFIQUE

with: Jean Paul Belmondo,
Jacqueline Bisset

Thur. at 8, 7.30
LE FILS

with: Yves Montand,
Lea Massari

DEKEL 2nd week

7.15, 9.30

A NOUS DEUX

* CLAUDE LELOUCH
* CATHERINE DENEUVE
* JACQUES DUTRONC

DRIVE-IN CINEMA

Tonight 10, 12.30
THE MAIN EVENT

Starting Saturday 5.30
Welt Olney's
Harbie Oses la Monte Caeo

Israel Premiere
DOUBLE NUMBER

* MARCELLO MASTROIANNI
* URSULA ANDRESS

ESTHER Tel. 226610

3rd week

Saturday 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

A MAN, A WOMAN AND A BANK

* DONALD SUTHERLAND
* BROOKE ADAMS
* PAUL MAZURSKY

GAT 4th week

VOICES

* AMY IRVING
* MICHAEL OCKEAN
Saturday 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

GORDON Saturday 7.15, 9.30

Weekdays 4.30, 7.15, 9.30

ALIEN

4th week

FIRE POWER

* SOPHIA LOREN
* JAMES COBURN
* ELI WALLACH

Tonight 10
Saturday 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

LIMOR 3rd week

Tonight 8.45, 12
Saturday 7, 9.30
Weekdays 4.30, 7, 9.30

Adults only

LAST TANGO IN PARIS

* MARLON BRANDO
* SIARIA SCHNEIDER

MAXIM 2nd week

Tonight at 10
Weekdays 4.30, 7.10, 9.30

WRONG NUMBER

OPHIR Tel. 618321

2nd week

A BILLION DOLLAR THREAT

Tonight 10; 4.30, 7.15, 9.30

ORLY 2nd week

4.30, 7.15, 9.30

LOVE AT FIRST BITE

* GEORGE HAMILTON
* SUSAN SAINT JAMES

TEL AVIV MUSEUM 8th week

Saturday and Weekdays
4.30, 7.15, 9.30

THE MARRIAGE OF MARIA BRAUN

4.30, 9

MOGRABI

2nd week

THE DEER HUNTER

* ROBERT DE NIRO
* CHRISTOPHER WALKEN
* MERVYN STRIPP

Saturday 8.50
Monday 8.50 only
Weekdays 5, 8.50

Please note special performance times

PARIS 8th week

Tonight 10
Weekdays 7.15, 9.30

THE ROCKY HORROR PICTURE SHOW

4th week

A LITTLE ROMANCE

* LAURENCE OLIVIER

RAMAT AVIV 2nd week

FLIC OU VOYOU

* JEAN PAUL BELMONDO
Tonight 10, midnight
Sat. and weekdays 7.15, 9.30
Tues. also 4.30

SHAHAF 3rd week

Tonight 9.45, 12 midnight
Sat. 7, 9.30
Weekdays 4.10, 7, 9.30

Let the sun shine in!

HAIR

THE FILM

STUDIO Tel. 296817

1st week

4.30, 7.15, 9.30

GEORGE C. SCOTT

HARDCORE

with: PIERRE BALLEZ

CHEN 5th week

ALIEN

* JOHN HART
* TOM SCOTT
Adults only
Saturday 9.45; 9
Weekdays 4, 8.45, 9

GALOR From Friday 10, 4, 7

THE THIRTY-NINE STEPS

* ROBERT POWELL

12, 4, 9

SHAFT'S BIG SCORE

* RICHARD ROUNDTRIE

ORAH 3rd week

* JACK LEMMON
* JANE FONDA
* MICHAEL DOUGLAS
In the great thriller

THE CHINA SYNDROME

4.30, 9

TEL AVIV

Tonight at 10
Saturday 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

BURT REYNOLDS

"THE END"

United Artists
THEATRE

ZAFON 8th week

From Saturday
4.30, 7.15, 9.30

MOMENTS

A film by Michal Bat-Adam
The Israel film entry at the 1979
Cannes Film Festival
Starring:
* MICHAEL BAT-ADAM
* ABBI DATAN

Halfa Cinemas

Commencing Saturday,
Dec. 1, 1979

AMPHITHEATRE 2nd week

FIRE POWER

* SOPHIA LOREN
* JAMES COBURN
4, 8.45, 9

ARMON 2nd week

Based on Don Siegel's
true novel
Saturday 8.40, 9.10
Weekdays 4, 8.50, 9
No complimentary tickets

ESCAPE FROM ALCATRAZ

* CLINT EASTWOOD

ATZMON The best 3-hour vacation

intown
CALIFORNIA SUITE

* JANE FONDA
* WALTER MATTHAU
4, 8.45, 9

CHEN 5th week

ALIEN

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THE BLOOD KNOT by South African Athol Fugard deals with the racial question bedeviling the playwright's country. It is a play for two characters. The two are brothers living in a broken-down shack, one of them working at a backbreaking field job, the other keeping house.

As the play opens, we see Zach coming home bone-tired, Morrie ready with a meagre supper and a basin of hot water to relieve his aching feet. The relationship between those two parallels that of husband and wife. The author never explains why Morrie, a seemingly able-bodied young man, does not go out to work. Neither does he explain the play's pivotal fact, namely that Zach is black and Morrie is white.

It seems that things had not always been this way. Zach had been living alone when Morrie appeared out of nowhere to set up joint housekeeping. Lifo for Zach then drastically changed. Before Morrie's appearance, life was much happier; Zach had a friend with whom he used to go out carousing, playing music and chasing girls.

With Morrie life ledull; he takes away Zach's wages, spends as little as possible on the bare necessities, and keeps the rest in a tin. Morrie has a dream: when they save up enough money, they will get themselves a piece of land — South Africa is a large country with plenty of empty land — and set themselves up as farmers.

Zach is a full-blooded, passionate man who misses the things which make living worthwhile, especially women. Morrie is a bloodless character, fusing all day with his household duties, intent on realizing his impossible dream. We know it is impossible because after years of saving, the sum in the tin is not even a beginning. Smarter than Zach, Morrie controls and manipulates his brother. When Zach explodes with his desire for a woman, Morrie suggests that he find a pen-pal instead; it is less expensive and less demanding. Since Zach is illiterate, Morrie finds the name and address of a girl in a newspaper and conducts the correspondence.

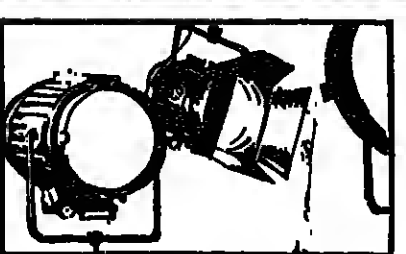
The pen-palship blossoms. The girl is impressed by Zach's

command of the language, by the expensive car and other possessions he writes about. But when she sends him her photograph, disaster strikes: the girl is white. Inadvertently or by design Morrie had taken the name from a white newspaper, and here they are with a dangerous situation on their hands, ... as the girl's brother is a policeman.

The photograph shows part of his body, including a leg wearing a high boot — the symbol of white authority. When the brother finds out that his alter has been consorting with white men, he jumps on his motorcycle and drive over to kick Zach to death with those boots?

DANGER draws nearer when another letter arrives with the news that the girl is coming to visit relatives living in their neighbourhood, and she wants to meet Zach and go for a ride in his car. Morrie is in a panic, but Zach has an idea. Since his brother looks like a white man, why shouldn't he meet the girl, pretending to be Zach? Morrie is appalled at the thought, but Zach won't give in. Morrie protests that he cannot meet a lady when all he has to wear are rags. Zach has a solution: take the money in the tin and buy a full "gentleman's outfit."

He piles the money away from his brother, goes out and comes



back loaded with packages containing a suit, shirt, tie, hat, a pair of socks, and — a pair of high boots.

The brothers are all set for the rendezvous, when another letter arrives with the news that the girl has become engaged and her trip is cancelled. Deflated, Zach and Morrie compensate by playing a game. Morrie puts on his glad rags and acts the white man, with Zach playing the nigger. All dropped up, Morrie becomes a different person; he usually meek face assumes an arrogant expression, his bent body straightens out, he struts and swaggers, he abuses Zach, he kicks him out of his way, he hits him with the umbrella, he beats in a frenzy the cowering, frightened figure.

Soon both come to their senses. They were only carried away by the game, they say. And now, there is nothing else, no romance, no farm, no future except the two of them living in that shack together, two brothers tied by a blood knot. One is reminded of Jean-Paul Sartre's *Huis-clos*,

where a group of men and women all hating each other are confined for eternity in one room, and conclude that "hell is other people."

The Blood Knot is, of course, an allegorical play. The two brothers, one white, the other black, are, of course, the whites and blacks living together in South Africa, tied to each other by a mutual destiny, brothers whether they like it or not.

In a way it is a racist play. A guilt-ridden playwright, Fugard follows a cliché established by such black writers as James Baldwin and Lerol Jones, a cliché about the physical, intellectual, sexual superiority of blacks over what Baldwin once called "pleased faggoty white boys."

Director Ami Gazit, Doron Tabori as Morrie, and Yuseuf Abu Varda as Zach do that cliché one better. Morrie is a sleek, bloodless, asexual, old-maidish, slow-moving character, while Zach is the epitome of masculinity, emotional, energetic, the kind of man you would want to have on your side. It is all grossly exaggerated, which is particularly disturbing in the confines of the Beerseba municipal theatre's small hall where audience and performers face each other eyeball to eyeball.

Eitan Levy's set, a rambunctious shack, and his ragged costumes look right, and Ada Ben Nehum's translation sounds natural.

Sacred season



Scandinavian singer Birgit Fimmla

MUSIC & MUSICIANS
Yohanan Boehm

THE COINCIDENCE of Hanukka and Christmas last year inspired the management of the Jerusalem Symphony Orchestra to make an addition to its seasonal programmes — *Musica Sacra*, which involved special programmes concentrating on liturgical and religiously inspired subjects of Christian and Jewish content.

The seasonal presence of several non-Israeli choirs on their pilgrimage to Bethlehem and Jerusalem made planning (and expenses) more convenient.

After the great success of last year's week of *Musica Sacra*, the organizers became even more ambitious, according to Yehuda Fikler, director of the Jerusalem Symphony Orchestra and moving spirit behind this enterprise, this year's presentation will comprise no less than nine choirs with 480 choristers, and 10 singer-soloists. And the "week" will be extended, to 10 days to connect Hanukka with Christmas: Between December 19 and December 29, eight musical events will take place, with the accent on local music.

Handel's oratorio *Samson* will be conducted by Gary Bertini, with a combined choral group from Canada joining the orchestra (December 22). The *Weihnachts-Oratorium* (Christmas-Oratorio), by J.S. Bach, will be performed by the Muenchener Motetten Chor under its director H.R. Zoebaley (December 26); and *Ellijah*, the oratorio by Mendelssohn, will be conducted by Elyahu Inbal, with the Muenchener Choral, the Canadian Chorus, and the Zamir Choral (Tamy Kleinhaus). The grand finale will be Verdi's *Requiem*, conducted by Gary Bertini. The Muencheners will be joined by two Israeli choirs, Engel Shimon (Eli Doron) and the Rinat National Choral (Stanley Sperber). There will be several other concerts between these big events: an organ recital will be held at the YMCA Auditorium by Valery Malsky (December 27), an A Cappella programme by the Muenchener Motetten Choral, also at the YMCA Auditorium (December 28), and a special

programme, edited by Prof. Amnon Shiloni, of *Traditional Hymns and Chants from Old Jerusalem* (at the Jerusalem Theatre, December 20). The opening concert, at the Jerusalem Theatre on December 19, will feature the Rinat National Choral and the Chamber Orchestra of the Rubin Academy (Stanley Sperber), with the Jerusalem Symphony Orchestra conducted by Gary Bertini. The programme will include Mozart's *Davidde Penitente*, K. 469; Sergiu Natira's *Song of Deborah* and the *Pagimus Hungaricus*, by Kodaly.

Requests for tapes of these events have been received from 25 radio stations for broadcast. Organization and finances are managed by the Jerusalem Symphony Orchestra management.

A VERY SPECIAL event will also take place. When the Friedrich Spee Choir from Trier, Germany, visited last year that the Jerusalem Symphony Orchestra did not have an organ of its own and that, in fact, only the YMCA organ was available for their programme, the choir promised to provide the orchestra with an instrument. A few weeks ago, Karl Berg, the Spee's choirmaster, informed the Jerusalem Symphony management that the organ was indeed on its way. Berg will visit Israel with his family to hand over the instrument and to be present at its inauguration. The organ can be transported from place to place so that its availability is not restricted to just one hall. The only problem was the payment of the custom duty (some IL300,000), for which the radio authorities had no funds. But the Jerusalem Foundation stepped in and found a generous donor who covered the cost.

Of the soloists, the Israelis are all well-known: Robin Weel Capouto, Gilah Yaron and Cilia Grosemeyer, all sopranos, and alto Mira Zakkai, appear regularly on our stage. John Mitchinson, tenor, has appeared in Israel several times with the IPO and the JSO. English singer Paul Beewood is one of the foremost counter-tenors in the world, and baritone Benjamin Luxon has performed in Israel before. There are also some outstanding soloists from Scandinavia: Birgit Fimmla, contralto, who sang with the Israel Philharmonic Orchestra some years ago; Helma Does, an operatic singer with a great reputation who will sing the soprano part in Verdi's *Requiem* together with her compatriot Erlend Hagegard, a tenor, who will also participate in the Bach oratorio and *Ellijah*. The bass parts (in *Samson* and the *Requiem*) will be sung by Matthias Hölle, a young singer from Germany who has won several important prizes and since 1976, has been a member of the Cologne Opera.

The brunt of the choir participation will be borne by the Muenchener Motetten Choral, directed by H.R. Zoebaley, who will also conduct its own programme with works by Orlandini, Lassus, Mendelssohn, Schuetz, Bruokner, Bartok, Reger, Scheldt and Beethoven (December 28) — YMCA Auditorium. The other foreign choir is called the B.C.H. Chorus Inc. and comes from Winnipeg, Canada. The initials stand for "Bass Clef" and "Better Half" Singers, an obvious reference to the male and female sections of the choir. It will be conducted by Haiga Anderson. This choir had been invited to participate in the

ceremonies for the 30th anniversary of the state, but was unable to perform at that time.

JERUSALEM-BORN Elyahu Inbal, chief conductor of the Radio Symphony Orchestra in Frankfurt-am-Main since 1974, after he had made an international career, following his winning the "Guido Cantelli" competition in 1963.

As all five orchestral concerts have to be played by the Jerusalem Symphony Orchestra, and these programmes require a number of rehearsals each, the orchestra has been split into several formations to fulfil all requirements of preparations and to guarantee maximum standards of performance.

The visiting choirs will perform also on Christmas Eve in Manger Square in Bethlehem, but the traditional Choir Marathon, organized by the Tourism Ministry in previous years to accommodate all choral groups visiting Israel at this time, has been given up in order not to compete with the *Musica Sacra* days.

According to Fikler, many choirs from many countries have applied to participate in this event, but only a few can be accepted owing to schedules and finances.

It looks like a crowded but exciting schedule, as the IPO and the Israel Chamber Orchestra are also holding their regular subscription concerts during this period, and the Church of the Redeemer in the Old City will present three concerts of vocal and organ music (the Christmas Oratorio will be sung there, too).

NEXT WEEK'S guest conductor of the Jerusalem Symphony Orchestra will be Maurice Peres, who has been the musical director of the Kansas City Philharmonic since 1974.

His father was a musician born in Baghdad who sang Arabic songs to the accompaniment of the Oud for his son. Maurice studied the violin, French horn and the trumpet. He played for dance bands, was a Broadway show arranger and conductor, and a trumpet player. His jazz trumpet can still be heard on the soundtrack of Ella Kazan's motion picture *Splendor in the Grass*.

He holds degrees both from the Mannes School of Music and New York University, at the former conducting the College Orchestra before taking over the conductorship of the Corpus Christi Symphony in 1968.

Before, he had served apprenticeship under Leonard Bernstein with the New York Philharmonic, and in 1971 won world-wide acclaim for conducting Bernstein's *Mass* at the official opening of the John F. Kennedy Centre for the Performing Arts in Washington, D.C. in September 1971.

Peres is credited with having brought his Kansas City Philharmonic to national recognition, having increased attendance of all kinds of audiences manifold. This year, after conducting four concerts in Utah and three in Mexico City, he will have his debut in Jerusalem, and then later in the season will conduct members of the New York Philharmonic in a Carnegie Hall benefit concert for the Sha'ar Tsedek Medical Centre in Jerusalem.

His programme with the JSO includes works by Shostakovich, Shostakovich and Schubert (Symphony No. 8, the "Great"), and will take place on Tuesday, Wednesday and Thursday at the Jerusalem Theatre.

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ONE OF THE MORE curious aspects of the Tiberias lakefront is that the benches are all devoid of seats. Could it be that they have been wilfully destroyed by the owners of the nearby fish restaurants, so as to make it impossible to sit anywhere but in their establishments?

I could believe anything of these types who, cooing with saccharine courtesy, jump out in front of you and "invite" you into their establishments. Were they as quick to post their prices, or at least to write those same prices clearly in the menu, I would have a bit more faith in them.

Nor am I enthusiastic about the town's so-called French restaurant. Somehow the combination of credit cards in the window and ketchup bottles on the table put me off. As for the Dona Gracia, few will be sad to hear that this pretentious purveyor of quite ordinary food is closed, at least until the next en-

Northern oasis

MATTERS OF TASTE / Haim Shapiro

trepreneur takes over.

As for the Tiberias Chinese restaurant, which I described in an earlier column, my informants tell me it has remained good, if somewhat higher in price. We did find one oasis of civilization on the terrace of the Galei Kinneret Hotel, an institution which one observer has characterized as a nature reserve of Old World atmosphere and manners.

There, under the eucalyptus trees, with a cool breeze caressing us, we watched the lights shimmering across the Kinneret. It was perhaps this charming atmosphere, combined with a waiter who served us with alacrity and good humour, that made me wax eloquent about a simple

platter of cold tongue, freshly sliced tomatoes and cucumbers and olive, served as it should be with mustard alongside.

This, together with a bottle of Goldstar beer, which also tasted far better than usual, a piece of delightfully rich cake, and coffee, came to under IL400 for two.

FOR A PROPER meal in pleasant surroundings, however, we eventually made our way to the remote outpost called Katzin, an urban centre in the Golan Heights. The restaurant's official name is Orna, although the locale, naturally enough, simply call it The Restaurant.

Located in a new commercial centre, without an expansive

square in which to be baked by the sun or soaked in the rain, the restaurant itself is simply furnished with heavy wood seats, tables and panelling.

We began our meal there with a large platter of assorted salads, including the inevitable humus and eggplant, but also with a rather pleasant tuna mixture, cabbage saled and the spicy-sweet tomato relish known in our country as Turkish salad. Served on a large platter, with divisions to keep the various relishes from overlapping, the salads did much to put us in the mood for the following courses.

I ordered *moussaka*, believing full well it would be a dish of stuffed eggplant.

What I had forgotten was that those who had recommended the eating place had referred to it as "the Yemenite restaurant in Katzin." The Yemenite influence was distinctly noticeable in the seasoning of the tasty eggplant

and meat dish.

My companion, perhaps in keeping with the austerity which he was sweeping the country, ordered grilled chicken hearts. Served on two impressive skewers, the hearts were quite good and are highly recommended, even for those who usually shy away from such delicacies.

With the meat came fresh enid, with lemon juice and oil in beakers on the table, and chips, freshly made from real potatoes.

For dessert, there was one item which particularly intrigued us, Yeminite *mahlouk*. This proved to be a large, slightly sweet cake, which went quite nicely with the Turkish coffee.

The *mahlouk* was served with a hot peppery *hibe* mixture, and the waiter assured us that it was so eaten as a dessert, but we chose to forgo the *hibe*.

The bill for two, including numerous bottles of soft drinks, came to about IL880.

Message with a punch

ROCK, ETC. / Edna Sachar

FROM JAMAICA come ds reggae music; from Jamaica come de word. And musicians like Bob Marley and the Wailers mede sure we heard it.

So word is out that the world is a horrifying mess, people are so hung up they can't be decent human beings, we gotta fight the forces of evil, brother, for the liberation of the downtrodden, and guess what, folks? The Establishment etinks. Heard that before?

Well, hear it again, because sometimes that black punch hits you smack in the middle of the face, coming at you in the lyrics just when that steady, unchanging rhythm has got you all laid

back. Like in "Talking Blues," when Marley sings, "An' I feel like boomling in church, yeah/ Now that yu know that the preacher is lying/ So who's gonna stay at home/ When the freedom fighters are fighting?"

Political preferences were expressed in so violent a manner in Jamaica that Marley and the boys got together about two years ago to put on a peace concert. A few days before, someone took a potshot at him in an alleged assassination attempt. At the *shaka* they gathered Premier Michael Manley and the various political rivals — including gangs of kids who were intent on wiping each other off the face of the

earth, no less — and made everyone shake hands.

The message is clear — there's gotta be some changes around here! Rasta eh so, Jah seh so. (The Rastafarians believe that the late Ethiopian Emperor, Haile Selassie, is a god. His common name was Ras Tafari.)

Only sometimes it's like flogging a dead horse. Witness the new album by Peter Toeb, Mystic Man (CBS). Toeb was one of the original Wailers, and you'd think, with that terrific rough, bass voice and the financial and moral backing of Mick Jagger (this record is originally on the Rolling Stones label), what could go wrong? Almost everything, it seems.

THE ALBUM gets off to a good start with the title track — somewhat tinny-sounding, but undoubtedly reggae. He's a mystic man, he sings and he don't do no junk — no cocaine and no morphine and no frankfurters

and no soda pop. Sure makes a change — especially from one of his own early hits (no pun intended) called "Legalize It." You didn't need much imagination to guess what "It" referred to. But apparently he's restricting his intake nowadays: "Coe I'm a man of the peat/ and I'm living in the present/ And I'm walking in the future/ Standing in the future."

Nonetheless, the old M.M. proceeds to feed us plenty junk, and plenty messianic — and revolutionary-type stuff to boot. Trouble is, the commercialized music, and most of the lyrics, undermine the message.

At times it comes across like a spiritual, as in "Jah Seh No." "Must Rasta be on this croce alone/ And all the heathens go free/ Jah Seh No, Jah Seh No/ Must Rasta live in misery/ And heathens in luxury/ Jah Seh No, Jah Seh No/ He's calling out to tear down the walls of downpreason/ Drive away

transgression/ Clean up corruption/ Rule equality..."

"Fight On" issues the naive command, "Africa has got to be free/ By 1983." The choice of liberation year could be disconcerting considering George Orwell's predictions for 1984.

"Can't You See," the only attempt at a love song, is a miserable failure, proof that that area is definitely not his forte. This sort of rock number caters to the lowest common denominator of this unfortunate proclivity in the backing — lots of high vocals and brass, with synthesizers thrown in for good measure. And that disco sound seems to be creeping in everywhere.

Disco is the name of the game in "Buk-in-hamm Palace," which has some fine conga playing by Sammy Figueroa. Like most of the other tracks, it's danceable — if it's late enough and everyone at the party is drunk enough.

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Unusual investigators

MEDIA WEEK / Daphne Raz

TWO NEW detective series begin this week. Jack Klugman returns to the screen as investigative pathologist Quincy, replacing *Honou 5-0* on Friday evenings (beginning tonight at 23:10). Quincy manages to solve intriguing mysteries by means of minute medical investigation — all leading Quincy above and beyond a coroner's duties. Quincy is also shown Monday evenings on Jordan TV.

Saturday's thriller (22:15) is the opening episode of a new detective series to be screened regularly on Thursdays (beginning this Thursday at 22:25). Richard Brodie — Private Eye features Dennis Dugan as one of the youngest private detectives on the Los Angeles beat. Despite his

youthful appearance and inexperience, he copes with unusual and complex cases which more experienced detectives tend to turn down.

Another youthful detective, Cheryl Ladd of *Charlie's Angels*, (Sunday, 22:05), shows off different charms and talents earlier the same evening on *The Muppet Show* (20:30).

TONIGHT we will see the second episode of *Blind Ambition* (22:20). John Dean's personal account of the Watergate affair. Dean and Mo's rocky relationship reaches a happy climax tonight while the tempest surrounding the Watergate break-in mounts.

Two feature films will be on during the week.



Dennis Dugan as Private Eye Richard Brodie (TV: Thursday 22:25) (Right) Hanon Yovel (Galei Zahar: 18:05)

Moulin Rouge (Monday 21:35) is director John Huston's Oscar award winning film of 1952 based on the life of 19th century Parisian artist Toulouse-Lautrec. The film, starring Jose Ferrer and Zsa Zsa Gabor, captures the special bohemian atmosphere of Montmartre of those days as the background to the painter's tormented life. *Getting Married* (Wednesday, 22:05), on the other hand, is a light TV comedy about the infatuation of a stagehand with a budding TV

star. The stagehand, played by Richard Thomas, tries every possible means of persuading the young lady to desert her fiancé in his favour.

THURSDAY'S documentary, *A Bridge in White* (21:35) looks into the ambivalent feelings of Arab patients from the territories as well as from Arab countries who are being treated in Israeli hospitals. (Broadcast in colour.) For lighter entertainment, we

can watch Meni Pe'er's *Good Hour* (21:20 tonight), the bi-weekly interview and variety show.

TUESDAY'S entertainment spot features singer Hanon Yovel in a performance filmed at the Tel Aviv Tzavta Club with Josie Katz, Shalom Hanoch and others. Recordings of Hanon Yovel's new programme will also be featured Saturday morning on *Galei Zahar* (12:05).



Small-time crooks



Catherine Deneuve and Jacques Dutronc star in Claude Lelouch's new film "A Nous Deux." (Double for Danger).

FILM REVIEWS / Ruth Ariella Brojde

AFTER MORE than 20 films, Claude Lelouch, the irrepresible romantic, is still making the same movie. The wrapping is different and the actors have changed, to be sure, but in essence the French director hasn't deviated an iota from his favourite theme of *A Man and A Woman*. That film, his most successful to date, won for him the Golden Palm in Cannes in 1966 and an international reputation.

Now, 13 years later, his latest film, *A Nous Deux* (Double for Danger) like its predecessors (*Another Man, Another Chance, Y'vive Pour Vivre, La Bonne Année*, etc.) once again examines love, or what Lelouch likes to term "the mathematics of human relationships."

In this case, Lelouch adds one and one and comes up with two plus.

Catherine Deneuve, one of the fairytale golden locks, plays Francoise, a middle-class cellist whose life and reason d'être are drastically altered the night she is raped by a gang in her husband's pharmacy. Overnight she becomes a man-hater, bent on undermining the stronger sex. She exploits her beauty to attract and then to blackmail wealthy public figures.

Jacques Dutronc (originally a singer and a musician whom Lelouch brought to the screen) plays Simon, a wily small-time crook, newly escaped from prison. Francoise and Simon — who by all reason should never have even met — are thrown together by fate and join forces to escape the police. Their partnership in crime is first based on mutual distrust and antipathy, but it doesn't take a great detective to figure out how the film must end. The story line is transparent even for

moviegoers who are not familiar with Lelouch films, but the cast and mouse game played internally by Francoise and Simon and externally with the law has enough charm and verve to propel the film along even when it threatens to drag.

Echoing — but never duplicating — the daring and dash of *Bonnie and Clyde*, Deneuve and Dutronc are ideal Lelouch characters — not deep enough to be taken seriously, but not frivolous enough to be dismissed altogether.

Continuing in his directorial career as a middleweight with good box office appeal, Lelouch claims that he never tires of his human additions and subtractions. Although he usually manages to produce a likeable, clever fitek with no disturbing afterthoughts, I'd be interested in watching him tackle a more complex approach to the same subject, not trigonometry, mind you, but perhaps second-year differential calculus.

ANOTHER light, likeable film is Zev Revah's *Wrong Number*, which is infinitely funnier and more sophisticated than his last Boureka, *Sweet and Sour*. Revah and Shal K. Ophir teamed up on this one to write the script.

Zev plays Zev, a native investor with an empty bank account who is suddenly confronted by an angry stockholder who wants nothing less than blood. Zev's partner, Israel (Israel Gurion), convinces Zev to flee the city, to dodge his creditors and his bad luck.

Zev's wife, Shula (Shula Revah), complaining that she never gets to see enough of her

husband, doesn't suspect his excuse of reserve duty until she spots him on TV, bussing a bevy of bathing beauties in Tiberias.

Shula's girlfriend Ophelia (Ophelia Strahl) persuades her to go to Tiberias to lay a trap for the philanderer, while Ophelia's eternally jealous husband (Ophir), a police officer and a man of 100 disguises, is also in tow.

The permutations and combinations of romance and jealousy in such a story are endless: Israel is in love with Shula, Shula is in love with Zev, Zev is in love with a woman who reminds him of his wife (who is his wife in disguise), and Ophir is lurking behind every corner, muttering, "Sodom and Gemorrah."

Added to the comic confusion is the character of Sasson, a lookalike for Zev (played by Zev as well). A dim-witted but well-meaning fellow who works in the kitchen of the hotel where Zev, Israel, Shula, Ophelia, and Shai are all staying. Sasson would rather spend a cold night with a warm whiskey bottle, but nevertheless manages to get all the girls.

The slapstick, Charlie Chaplin routines are rousing done, sometimes even hilarious, but could have been edited much more frugally — admittedly, it becomes a problem when the director is co-scriptwriter and also the star of the film. And yet, by all, one might be tempted to say that the longer you make Bourekas the better the results. *Wrong Number* is light and flakey on the outside, but has enough filling to make you forget even inflation. Any film that can do that in these troubled days deserves to be seen.

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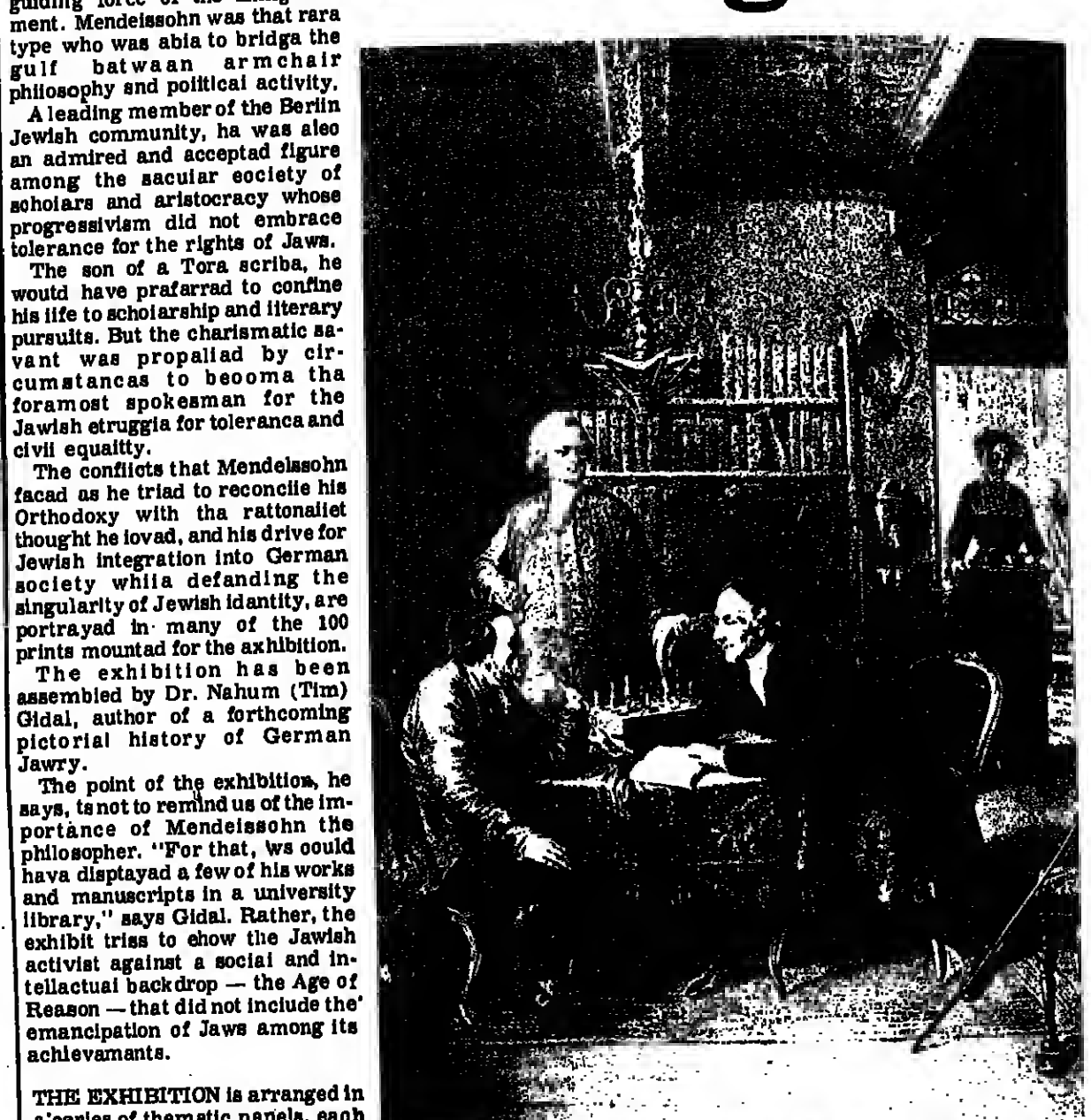
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Mendelssohn the magician



(Above) A lithograph after a painting by Openheim showing Moses Mendelssohn debating with Lavater, watched by Lessing. (Below left) Grandson Felix Mendelssohn (right) G.E. Lessing.



BETH HATEFUTSOTH is commemorating the 250th anniversary of the birth of philosopher Moses Mendelssohn with an exhibition entitled "Moses Mendelssohn and His Time."

The theme is appropriate, as Mendelssohn (1729-1786), a traditional Jew, was very much a guiding force of the Enlightenment. Mendelssohn was that rare type who was able to bridge the gulf between an archaic philosophy and political activity.

A leading member of the Berlin Jewish community, he was also an admired and accepted figure among the secular society of scholars and aristocracy whose progressivism did not embrace tolerance for the rights of Jews.

The son of a Tora scribe, he would have preferred to confine his life to scholarship and literary pursuits. But the charismatic servant was propelled by circumstances to become the foremost spokesman for the Jewish struggle for tolerance and civil equality.

The conflicts that Mendelssohn faced as he tried to reconcile his Orthodoxy with the rationalist thought he loved, and his drive for Jewish integration into German society while defending the singularity of Jewish identity, are portrayed in many of the 100 prints mounted for the exhibition.

The exhibition has been assembled by Dr. Nahum (Tim) Gidal, author of a forthcoming pictorial history of German Jewry.

The point of the exhibition, he says, is not to remind us of the importance of Mendelssohn the philosopher. "For that, we could have displayed a few of his works and manuscripts in a university library," says Gidal. Rather, the exhibit tries to show the Jewish activist against a social and intellectual backdrop — the Age of Reason — that did not include the emancipation of Jews among its achievements.

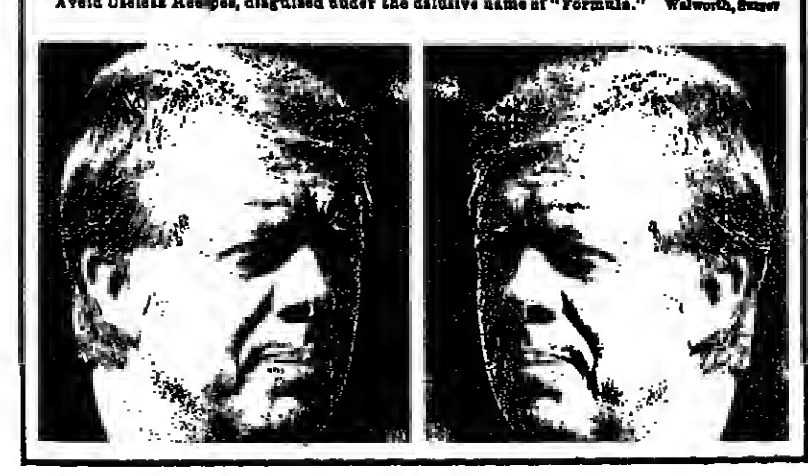
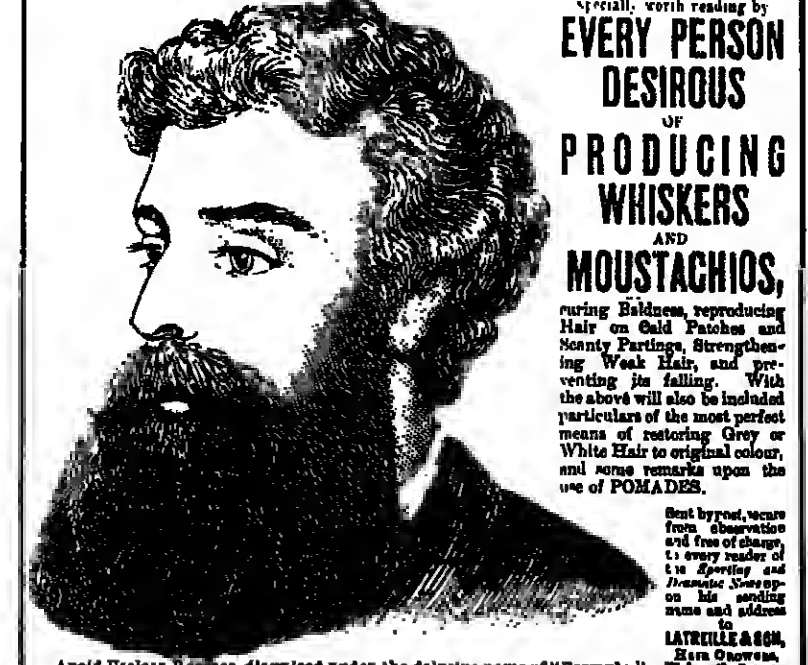
THE EXHIBITION is arranged in a series of thematic panels, each containing several reproductions of etchings, engravings, and documents. These are printed in sepia and yellowish tones to convey a sense of their 200-year-old origin. "Facsimile reproduction," Gidal terms the technique.

One panel depicts the ghetto-bound life of the Berlin Jewish community. Another, some of the leading local Jewish personalities, such as the "shadchan" Israel Jacobs and the zoologist Marcus Bloch.

Mendelssohn is seen with contemporaries such as Immanuel Kant, and friends like G.E. Lessing, whose play, *Nathan the Wise*, is based on Mendelssohn's life. Another reproduction shows Mendelssohn debating the Christian theologian Lavater, who publicly challenged him to defend the superiority of Judaism to Christianity. Despite his belief in social integration, and his own acceptance in gentile society, Mendelssohn was frequently called upon to serve as "defender of the faith."

There are several reproductions from Mendelssohn's writings, notably his chief philosophical work, *Phaedron*. One panel is devoted to his German translation of the Pentateuch, printed in Hebrew letters. It was Mendelssohn's intention that these translations would help wean the Jews away from their ghetto Yiddish and familiarize them with the language of their milieu, so they could be more easily accepted into German society.

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IT DID SEEM briefly as if this Locks-plus-Rocky platform might decide the struggle for the leadership of the free world. In despair, the PR boys sent Carter to do the seven-mile jog. But it turned out the president also wasn't too strong jogwise. He was carried off the track halfway through, and put to bed in his White House. The polls dropped by 20 per cent. An emergency meeting was held in Washington, and the crucial decision fell: more sensible and cheaper to do away with election campaigns altogether, and choose the leader of the Western world by a simple hair-count. The counting, they suggested, could be done by an impartial committee, made up of three high court judges and three high society barbers.

President Carter doesn't seem to favour this abridged election system. He's apparently ready to fight Kennedy all the way, little chance though he has against the youthful sportsman whose hair is as dark as that of Marshal Tito, 99.

Jimmy is having a hard time of it. According to Soviet intelligence sources, his advisers have even considered returning the parting to the right for a trial period. Others again believe that Carter — like Samson in his time — may prefer to topple the pillars of the U.S. before his last presidential promoters drop out from the new parting, too.

Translated by Miriam Avad. By arrangement with "Ma'ariv"

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israel film archive, jerusalem

10.11	14.00	Gouffin Couanine
		— Jean Charles Tacchella
1.12	10.00	Fellini's Roma
		— Federico Fellini
21.30		Max Havelsaar
		— Fons Rademakers
3.12	10.00	The Corruption of Harman Durar
		— Amareo-Federico Fellini
		— followed by lecture by Yvette Firo
5.12	10.00	Somebody Up There Likes Me
		— Robert Wise
		Befeh Casely and the
		Dandance Kid
		George Roy-Hill
8.12	10.00	Tin Tin
		— Animation
		The Loft Handed Guu
		— Arthur Penn

Screentings: Beit Aqron, 31 Rehov Hiltel, M. Shaver Auditorium

this week at the israel museum jerusalem

FOR CHILDREN AND YOUTH
 Sun., 8.12.78; Mon., 5.12.78; Wed., 5.12.78; Thur., 5.12.78 at 8.30 p.m. Walt Disney's "DUMBO"

FILM
 Tue., 4.12.78 at 4.30, 8.30, 8.30 p.m. "WHO'S AFRAID OF VIRGINIA WOOLF?" With Elizabeth Taylor and Richard Burton.

GALLERY TALK
 Tue., 4.12.78 at 7.15 p.m. "Prehistoric Figurines" by Tamar Noy (in Hebrew)

PERFORMANCE
 Wed., 5.12.78 at 8.30 p.m. "WALKING ON A THIN LINE" — ADINA BAR-ON. Movement, sound and space. Movement design — Ronit Land. Courtesy of First International Bank of Israel. Tickets: members and students: IL40; non-members: IL50.

DANCE
 Sat., 8.12.78 at 8.30 p.m. FIEBTA: Spanish music and dance, with DEANNA BLECHER — dance; RONNIE ELGAD — guitar; OFRA ALBOR — mandolin. Tickets: members and students: IL70; non-members: IL80.

VISITING HOURS:
ISRAEL MUSEUM: Sun., Mon., Wed., Thur. 10 a.m. — 5 p.m. Tue. 4—10 a.m. Fri. and Sat. 10 a.m. — 2 p.m.
SILHNE OF THE BOOK: Same as Museum except Tue. 10 a.m. — 10 p.m.
BILLY ROBE SCULPTURE GARDEN: Same as Museum except Tue. 10 a.m. until sunset.
ROCKFELLER MUSEUM: Sun — Thur. 10 a.m. — 5 p.m. Fri. and Sat. 10 a.m. — 2 p.m.
GUIDED TOURS IN ENGLISH AT THE ISRAEL MUSEUM: Sun., Wed., Thur. 11 a.m. Tue. 4.30 p.m.
GUIDED TOURS IN HEBREW AT THE ISRAEL MUSEUM: Sun., Mon., Wed., Thur. 11 a.m. Tue. 4.30 p.m.
TICKETS FOR SATURDAYS: Buy in advance at Museum main hotels of ticket agencies.
YOU WILL FIND QUALITY GIFTS AT THE MUSEUM SHOPS. 10% DISCOUNT FOR MEMBERS. FOR EXHIBITIONS PLEASE SEE ART GUIDE COLUMN.

ART GUIDE

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Jerusalem

MUSEUMS
Israel Museum, Exhibitions: Lou Norfman and 25 Years of CBS Design. Hundreds of graphic works, produced over 25 years for CBS Broadcasting Co. Yehim S. Ladhakani, 1969-1978. One-man show by Russian immigrant artist on the subject of Odessa, city of his childhood. From the Museum's Collection: Jaon Arp. Painter casts, reliefs and sculptures. The Museum's Collection of Pre-Columbian Art: The Human Image. Tuvia Kato, Works on Paper, 1969-1979. Drawings by Israeli artist born in the Argentine. Sam Frazon, Paintings 1976-1978. One of America's foremost second generation Abstract Expressionists. Yehoshua Elkaz. Use of fabric to make flexible sculptural constructions. Made possible through the Ayala Zacks-Abramov Fund. Jos Guadalupe Fuentis (1905-1918). Prints by Mexican artist whose art describes the stormy history of his country. Colour at the Youth Wing. Colour, its qualities and uses, both by artists and in everyday life. Activity centers for children. With the help of Tamhour Ltd. Exhibit of the Month: In memory of Jay Eisenstat. Honkin Inmpa made from 19th cent. military hat emblems. Statue of us this, encasing the mummy of the sacred bird. Egypt, 8th century B.C.E. Preserved by Anwar Sedni, President of Egypt, to Deputy Prime Minister, Prof. Yigael Yadin. Naolithic Figurines from Shear Hagolan. Booklets for Museum — Exhibit of the Month: Basalt household debris from Chalcolithic sites on the Golan Heights, 4th mill. B.C.E. Rare bronze vessels from a Parastan period tomb, Shechem, bag. 8th century B.C.E. Spool Exhibition: Islamic Arts from the Israel Museum Collection. For visiting hours, please see display advertisement for spool events.
EXHIBITIONS
 Jerusalem Arts Lane — Khutael Hayotzer (opp. Jaffo Gate). Quality arts and crafts.

THE TEL AVIV MUSEUM

27 Sderot Shaul Hameleoh
 Week of December 1-7

Visiting Hours: Sun-Thur. 10 a.m.-10 p.m.; Fri. 10 a.m.-2 p.m.; Sat. Evening 7-11 p.m.; Sat. morning, 10 a.m.-1 p.m., admission free. Helena Rubinstein Library: Sun., Mon., Wed., 10 a.m.-4 p.m.; Tues., Thur., 10 a.m.-1 p.m., 4-8 p.m. Friday closed.

EXHIBITIONS: VLADIMIR GREGORIEVICH WEISBERG. Paintings, Watercolours, Drawings, CHRISTIAN VOGT, Photographs. With the closing of the Maitrovich exhibition (Sat. evening, Dec. 1), at 8.30 p.m., tribute will be paid to him in a memorial evening in the exhibition hall. Participants: Mark Shepe, Museum Director; Avigdor Stomotsky, artist, Michael Gross, artist, and Tehudt Handel, writer

MUSIC
 Saturday, Dec. 1, 8.30 p.m. CHOPIN EVENING. Piano recital, by Prina Salzman. Sonata in B Minor; 2 Ballades, Preludes, Waltzes, Fantasia, Nocturne. First programme in subscription series — Sounds-Style-Period — Renaissance: Tuesday, Dec. 4, 7.30 p.m. Lecturer: Or. Shal Borestein. Illustrations: Collegium Musicum. At 8.30 p.m. — Concert: Cameron Singers, Valerie Malaky, organ, harpeithord. Works by Palestrina, Outay, Gabrieli, etc.

THE MARRIAGE OF MARIA BRAUN. Every evening, 4.80; 7.15; 9.30 p.m.; Sat. evening, 7.15, 9.30 p.m.

AFTERNOON ADVENTURE AT THE MUSEUM. Gallery games and workshops for children, 4.00 — 8.00 p.m. Wednesday, Dec. 5 (grades gimmet-dalet) Light Shadow Light, Thursday, Dec. 6 (grades alef-bet) Light Shadow Light. Registration and advance payment at the Sherut Hadracha office.

Helena Rubinstein Pavillon 8 Rehov Tareat. Visiting hours: Sun-Thur., 9 a.m.-1 p.m., 4-7 p.m. Shabbat, 10 a.m.-1 p.m., admission free. There is something to it After All, workshop on buildings in Tel Aviv. Guided tours and creative workshops for school classes and organized groups, mornings. Please book for guidance and workshop: Tel. 268750. Guidance for All Ages
 Mon., Dec. 3, Wed., Dec. 5, 4.30 p.m. — in Hebrew. Tue., Dec. 4, 4.30 p.m. — in English. Afternoon Workshops: Mon., Dec. 3, 4.30 p.m. (grades dalet-vav). Wed., Dec. 5, 4.30 p.m. (grades alef-gimmet). Registration: IL30. Film: Tuesday, 5.00 p.m. "Tel Aviv Houses and Buildings."

Yitzhak Livni.

Beth Hatefutsoth
 The Nahum Goldmann Museum of the Jewish Diaspora

Visiting Hours:
 Sun., Mon., Thurs. 10 a.m. - 5 p.m.
 Tue., Wed. 3 p.m. - 10 p.m.
 Fri. Closed
 Sat. 10 a.m. - 2 p.m.

On Saturdays, entrance to Beth Hatefutsoth is free.

The Study Area of the Museum are not in operation on Saturdays. Children under 6 years of age are not admitted. Organized tours must be pre-arranged (Tel. 03/425161).

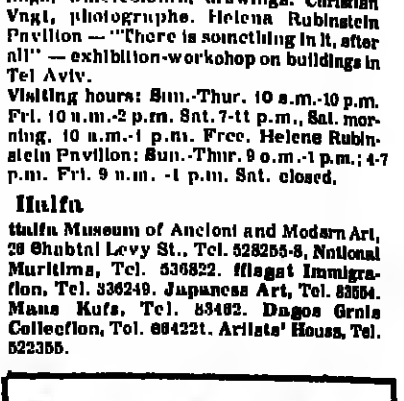
Permanent Exhibition
 The main aspects of Jewish life in the Diaspora, past and present, presented through the most modern graphic and audio-visual techniques available: slide-shows, mini-cinemas, audio-visual displays, video-booths, computer terminals, etc.

Temporary Exhibition Gallery: Ghetto in Italy: Venice — Rome. Special Exhibition: Moses Mendelssohn and his Time (from Dec. 5) Events: An evening devoted to "Mendelssohn's place in Jewish History" with the participation of Dr. Michal Graetz, Prof. Eliezer Shweld, Prof. Yeheshehu Leibowitz, Prof. Jacob Katz.
 Beit Zion Auditorium, Wednesday, December 5, 1879, at 7.30 p.m. Admission free.

Beth Hatefutsoth is located at the Tel Aviv University campus (Gate 3), Klausner St., Ramat Aviv.
 Buses: 13, 24, 26, 27, 49, 74, 79, 572.

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 by Martin Gilbert



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Veteran character actor Farid Shawk and Madiha Kamel in "My Mother, No"

انا في عينيك
 نجله فستى محمود عبدالعزیز

تقديم: محمد حريه
 توجيه: كارديوكا
 حسن موهي
 تكملة: انياضه

انا في عينيك
 نجله فستى محمود عبدالعزیز

proposal advanced by the newly formed actors' syndicate which wants as many films made as possible with the industry's limited resources. In Egypt it's not the producers who become millionaires, but the "artists," especially the women. A top actor like Yassin commands a respectable IL45,000 a lead, but Faten Hamama costs IL180,000, Suad Humil (a Cinderella type) IL100,000, and Nagla Fathi IL1,000. The salary for a top singer such as Warda can easily mean half the film's total budget.

Yassin politely rejects the prediction that local talent, like director Yousef Shahine, whose *Alexandria Why?* won a Berlin Film Festival prize earlier this year, will begin looking West for audiences. Shahine's film, set in Egypt during World War II, has been banned in most Arab countries because one of the antagonists falls in love with a Jewess and fathers her child. "We just can't compete outside the Arab world," says Yassin. "If Egypt meant something to Omar Sharif, it would be different. He would act in our films, raise the quality of our scenarios, open new markets for us. This is what we need. But he has his own ideas. Without him, our budgets are so limited we can spend no more than six weeks shooting and our scripts of necessity will continue to deal with subject matter of interest only to Arabs."

ACROSS TOWN in the courtyard of Old Cairo's 11th century Toulon mosque, Italian cameramen are shaking clenched fists at a representative of Egypt's notorious censor, a political appointee with no background in the arts, who keeps his staff busy blue-panciling scripts and snipping footage.

No indigenous film and no foreign film screened in Egypt can include sex, kissing of more than one minute, dialogue offensive to the world's three monotheistic religions, violence, or politically controversial material. Every foreign film shot in Egypt must present the world with a flattering view of the country.

The bureaucrat from the censor's office, a woman dressed in black, sits on a low divan watching eagle-eyed as a film crew from Rome's Miroq Studios trains its cameras on Bud Spencer. The corpulent Italian, who made his fame and fortune in spaghetti westerns, is known to millions as Flatfoot, a comical super-detective. Having bumbled his way through Naples, Hong Kong and South Africa, Flatfoot is now in Cairo. In this fourth film of the series, he will rescue an American oil scientist from an evil Egyptian landowner of Turkish origins.

THE ITALIANS are about to explode. The censor has already stopped the \$2.4m. American-Italian co-production from film-

ing "dirt" in the picturesque Khan Khaifil bazaar, a maze of copper, gold, silver, fabric, and souvenir shops, lest the shuk's poverty degrade Egypt's image.

"I told her, lady whatsa matter with you, people pay good money to come see the dirt and laundry in Naples," sputters one crew member. He points to a slender, graceful minaret.

"This morning she wouldn't let us film that. Religious, she said."

AHMED RAMZI, producer of the Egyptian segments of *Flatfoot*, is off to protest the censor's arbitrary decisions to the appropriate government officials. The jovial, balding retired character-actor has his hands full. The Italians are happy with the two local actors, 20 technicians, and 500 extras they have hired, but unhappy with their hotel accommodation — the oily, chronically short of first-class rooms, in the midst of a tourist boom. They are also complaining about a local studio, which is charging far more for use of workshops than the Italians ever paid in Rome, and about the complexities of flying film abroad each day for processing.

"This is not Israel. There are no financial benefits to balance out the disadvantages of filming here," says one distributor morosely. "If it weren't for the pyramid, the Sphinx, and other wonders our ancestors so generously bequeathed us, no foreign production company would bother coming. And we need them now, more than ever, to keep our actors, extras, and technicians employed."

A hundred colourful street urchins and labourers monitor the shooting. Somehow, they have slipped past the guard or entered the courtyard via the mosque like a group of American tourists enthusiastically clicking their Instamatics as a group of extras, garbed as desert police, gallop on camels. The only "official" observer is the editor of a weekly magazine which, like most Egyptian publications, devotes considerable space to actors and movies.

With the first family's lives absolutely off-limits (most Egyptians do not know that Sadat's 18-year-old daughter is estranged, not to mention possibly divorced, from her wealthy older husband), the public lives vicariously through the scandalous goings-on of their film stars. Unlike 95 per cent of the population, the actors have "Western" morals and are prone to frequent divorces, multiple marriages, and ill-fated romances, though all this is usually only hinted at by the conservative Moslem press.

Any gossip related to American stars is fair game, however, including their sexual preferences. It is a long 18-hour flight from Los Angeles to Cairo, and only a dozen fairly new U.S. films are shown here annually. Yet the general public is familiar with the lives of everyone from Elizabeth Taylor to John Travolta and Barbara Streisand.

Egyptians who deal with film and travel abroad frequently are nevertheless amazingly isolated from film trends and Hollywood. Several years ago the film critic of a leading daily paper reportedly insisted to his readers that: "There is a new Arab star in the U.S. following in the footsteps of Omar Sharif. He is Tunisian and his name is Ali Mag-raw."

Two months ago, *Lilies of the Field* had its premiere in Egypt on national television. Yet another critic, discussing the con-

tribution blacks have made to the American film industry, noted that one of the very first movies starred a black actor: Al Jolson.

ROUND-FACED, mustachiosed Morad Ramess Naguib answers phone calls in French and issues orders stately from behind the massive wooden desk which for years belonged to his father, the man who brought Cinemascope to Egypt, produced two of the country's great hits (*Wa Solama* and *Empire M*), and discovered many of the top stars. Young Naguib is trying to maintain the company's standards, and to carve a name for himself. But he finds it hard going, though most Egyptians are addicted to movies (their president, it is rumoured, sometimes views three a day).

The number of cinema houses in the country has dwindled from 205 in the mid-1960s to the current 150. With box office hits playing 20-50 weeks at the gigantic halls (a "small" theatre has only 800 seats), producers often wait two or three years to release top-notch new films.

"I was lucky," says Naguib. "My last movie got a theatre after only a year. But now I have distribution rights to *Superman*, which is sure to make money, and there is nowhere to open. I also have an Indian film which I can't release at all this year. New Delhi productions are so popular here that the government allows only one in annually to protect the local industry and to give Egyptian producers a chance at the theatres."

The Sadat regime, in an effort to take the sting out of the Arab reaction, has tabled legislation aimed at increasing domestic film consumption. Every new office building will be zoned for a cinema house, and despite the government's austerity measures, every new cinema-owner will be exempted from paying customs duty on imported equipment and income tax on profits for five years. Investors are sure to head for the hundreds of rural villages scheduled to get electricity in the near future.

CHARACTER actor Adel Adham, currently the nefarious Turkish-Egyptian pursued by Flatfoot, is one of the industry's proponents of self-sufficiency. Like Armenian producer Takvor-Antonian, he wants freedom from Arab control, believing that without Lebanese money-men imposing their tastes on local producers, films will regain their uniquely Egyptian flavour and Cairo distributors will have a shot at wresting away from war-torn Beirut the title "film trade capital of the Middle East."

"The Arabs will be back, of course," says Adham as he waits to do a new scene. "We still make 85 per cent of all Arabic-language movies. We still have the best actors, technicians, and know-how in the Arab world, and the only pronunciation all Arabs can understand. Two Arabs who cannot understand each other can both understand me."

"Personally I don't care if they don't come back, but if they do, I want this industry revamped and so independent that the revenue from films they buy is pure gravy."

"The Egyptian film industry has been through other crises. After the Six Day War it was impossible to make movies here, so all the top stars moved to Beirut and made Egyptian movies there until this country recovered economically. Believe me, we'll pull through this crisis, too." □

Topsy-turvy



measuring the specific gravity of liquids. What with one thing and another, I can now add "Yekke" to my Dictionary of Paronyms, those "Words Turned Upside Down" which are such a feature of this fraudulent age. The term which leads all the rest was supplied by that great vaudeville team, Simcha Ehrlich and Milton Friedman ("Comic Songs and Patter"):

Float (as in float the lira) = Sink.

Literary criticism, too, is an area rich in Doublethink; for instance:

Relevant: Prose style of the Sixties, now largely irrelevant.

Taut: The writer is obviously self-taut.

Sexual Liberation has provided a veritable cornucopia of paronyms, two examples of which will have to suffice:

Adult (as in adult books and movies) = Lswdy juvenile.

In order to be fair, I'm throwing in a multi-tiered one from Journalism:

In-depth = 1. Shallow, but produced by a team of hacks. 2. Too long. 3. The subject was interviewed at the six-foot end of the King David pool.

The phenomenon was first observed, as far as I can recall, when Eichmann tried to persuade a Jerusalem court that the *Totenkopf* SS was really an Ethnic Redeployment Service.

THIS INABILITY to call a spade a spade or even to recognize a bloody shovel is becoming a marked feature of our national life.

The settlers at Eilon Moreh have suggested that the High Court's ruling that they should move from the site does not actually mean that they should move from the site. Over to the left of the canvas, so to speak, we have the *New Outlook* symposium in Washington which, as usual, was "exploring the way to Middle East peace through mutual recognition of Israeli and Palestinian rights to self-determination."

Well, er, no. Not exactly.

Chalm Bormant, who covered the four-day symposium for the *Observer*, reported that by the third day "the air was loud with cries of *mea culpa*, but they came only from the Jews. Nearly every Jewish speaker agreed that recognition of the PLO was necessary and inevitable, but no Arab was ready to denounce the PLO covenant, which is still committed to the dismantling of the Jewish state."

It would appear that, as far as the Palestinian delegates were concerned, mutual is still only the name of an insurance company. Simcha Flapan, the founder of *New Outlook*, which sponsored the event, might do well to ponder the lines in Kipling's *The Naulakha*:
And the end of the fight is a tombstone white, with the name of the late deceased.
And the epitaph reads: 'A fool has here who tried to hustle the East.'

The mass confession by Jewish flagellants in Washington doesn't seem to have hustled Arafat any more than his *klash* cousin, Khomeini, has been morally "sueded by Jimmy Carter to release the hostages in the U.S. Embassy in Teheran. I've been trying to imagine the scenes inside the compound:

"I'm an American citizen and I demand to see the American consul."

"Shut up. You are the American consul."

However, there is an old, tried and tested way to clear the "studious" the mob and even the kabab sellers who, I understand, are doing a roaring trade in front of the Embassy — and it can be carried out swiftly, neatly and without bloodshed. Simply send a troop of boy scouts to Teheran with instructions to fan out among the crowd, rattling collection-boxes "for some suitable good cause."

The mob will melt away within minutes.

IN COMPARISON to the irrational behaviour of the Ayatollah and some other world leaders, our own cabinet ministers are models of sobriety, wisdom and moderation. Reading the international news in the daily press, I'm convinced that if the world has turned upside-down we, as yet, have only developed a 45 degree list to starboard and, moreover, it's only the force of gravity which prevents, say, the agriculture minister from floating straight up to heaven.

You only have to take a detour at what passes for normal among Indian politicians. Prime Minister Morarji Desai, for example, revealed some time before his

death that, instead of the usual *chola hazri*, he was in the habit of drinking his own urine every morning, no doubt imbuing his kidneys with a strong sense of *deja vu*. Unfortunately, I have no information about his consumption of that other Indian favourite, *Beecham Sabtki gooli* (literally, Master Beecham's balls), but it is a matter of record that Desai banned the importation of Coca-Cola, presumably because Mrs. Gandhi was known to be fond of drinking it with ice-cream.

(Incidentally, an Indian, Mota Singh, was recently elected to the bench in London and will be permitted to wear a turban instead of a judge's bob-wig. The appointment elicited the comment, "Sikh and ye shall be fined.")

Like every other Indian politician, Charan Singh consulted the stars when he was manoeuvring to become Desai's successor, but in next month's general election the stars are looking out for themselves. The film industry has announced that it will contest all 54 seats and, since about 100 of the candidates will be matinee idols, this probably constitutes the greatest threat to democracy since Ronald Reagan.

AMERICAN POLITICS, Reagans and Murphye included, are as opaque to the outsider as anything in the mysterious East.

How can Teddy Kennedy, a man who cheated in his university examinations, a compulsive womanizer (who has now taken to brushing his hair forwards at the temples like that notorious voluptuary, the Prince Regent), be considered a threat to a born-again Christian like Jimmy Carter? And then there's the little matter of Chappaquiddick, where he deserted a girl aide, Mary Jo Kopechne, after driving his car off a bridge, leaving her to drown while he swam to the far shore and pretended nothing had happened.

For some months he has been deciding whether to run for the presidency on the Democratic ticket but the Manchester, New Hampshire, *Union Leader* had no doubts as to the outcome. It ran a cartoon showing Mary Jo saying, "But Teddy, you already ran."

Topping this, when he finally announced his candidacy in a speech he made in Boston, he made a Freudian slip big enough to launch the *QEII*. "For many months," Teddy told a cheering crowd, "we have been sinking into crisis."

After all, there are other candidates. I've just had a letter from "Ray Rollinson the Lion," of Columbia, New Jersey, announcing that he is running for Vice-President on the Democratic ticket and intends to make Israel the 51st state of the Union.

"Sign up himself!" the *Great Foot* from Yonkers, Ray explains that his background eminently suits him for the role. He is the grandson of the great Sioux warrior, Crazy Horse, and the great-grandson of the great Mic Mac, Algonquian Messenger of the Winds and chief over all the tribes.

"Are we not all cousins," Ray asks, "just a few times removed?"

REVELATIONS about Sir Anthony Blunt, the Keeper of the Queen's Pictures, who turned out to be the perfect bridge partner for Burgess, Maclean and Philby, reached Britain recently. A homosexual traitor in Buckingham Palace?

Only in Cambridge during the

Devil's Decade could Blunt, Burgess and Maclean have all belonged to "an exclusive club of cultural illuats known as the Apostles" and yet have been able to reconcile their aestheticism with working for Stalin.

Donald Maclean's father was, at one time, leader of the Liberal Party — an office which has been much in the news lately, what with Jeremy Thorpe appearing in the dock at the Old Bailey, charged with conspiracy to murder and incitement to murder. Mind you, he got off, but the press greeted his acquittal with unapologetic cries of "Buggers can't be losers" and "You lucky sod!"

The chairman of his Devonshire constituency, while expressing relief at the verdict, also confessed to a few mental reservations. "Questions remain in people's minds," Charles Vaggars told the *Sunday Express*. "A lot of queer things have been happening lately."

Apart from Thorpe's rather cavalier attitude to hiring hit-men and organizing the party's finances, other matters may have been agitating Mr. Vaggars. The self-styled "Prince George de Chabrie" who had been running the National Liberal Club, is now in America and refusing to return to Britain to face a series of charges. These include selling off the club's assets privately and homosexual assaults by the "prince" and others on members of the staff.

This sort of thing seems to be more or less par for the course in the Liberal Party. In 1981, the then Leader, the 7th Earl of Beaumont, was hounded out of society and driven into exile (where he died seven years later) after being denounced as a homosexual by his brother-in-law, the Duke of Westminster. Poor old Beauchamp is believed to be the original of the Marquis of Marchmain in Evelyn Waugh's *Brideshead Revisited*.

Yet 20 years later, admittedly at a time when Jeremy Thorpe was only a back bencher, Jo Grimond, himself an exemplary Leader of the Liberal party, was rash enough to tell a reporter, "Liberals must give up being so excessively respectable. We have got to have some bloody noses in the party."

IF YOU THINK from the foregoing that some of her Majesty's Loyal Opposition are confused about gender, I can assure you that it's nothing compared to what Her Majesty's judges have to say on the subject.

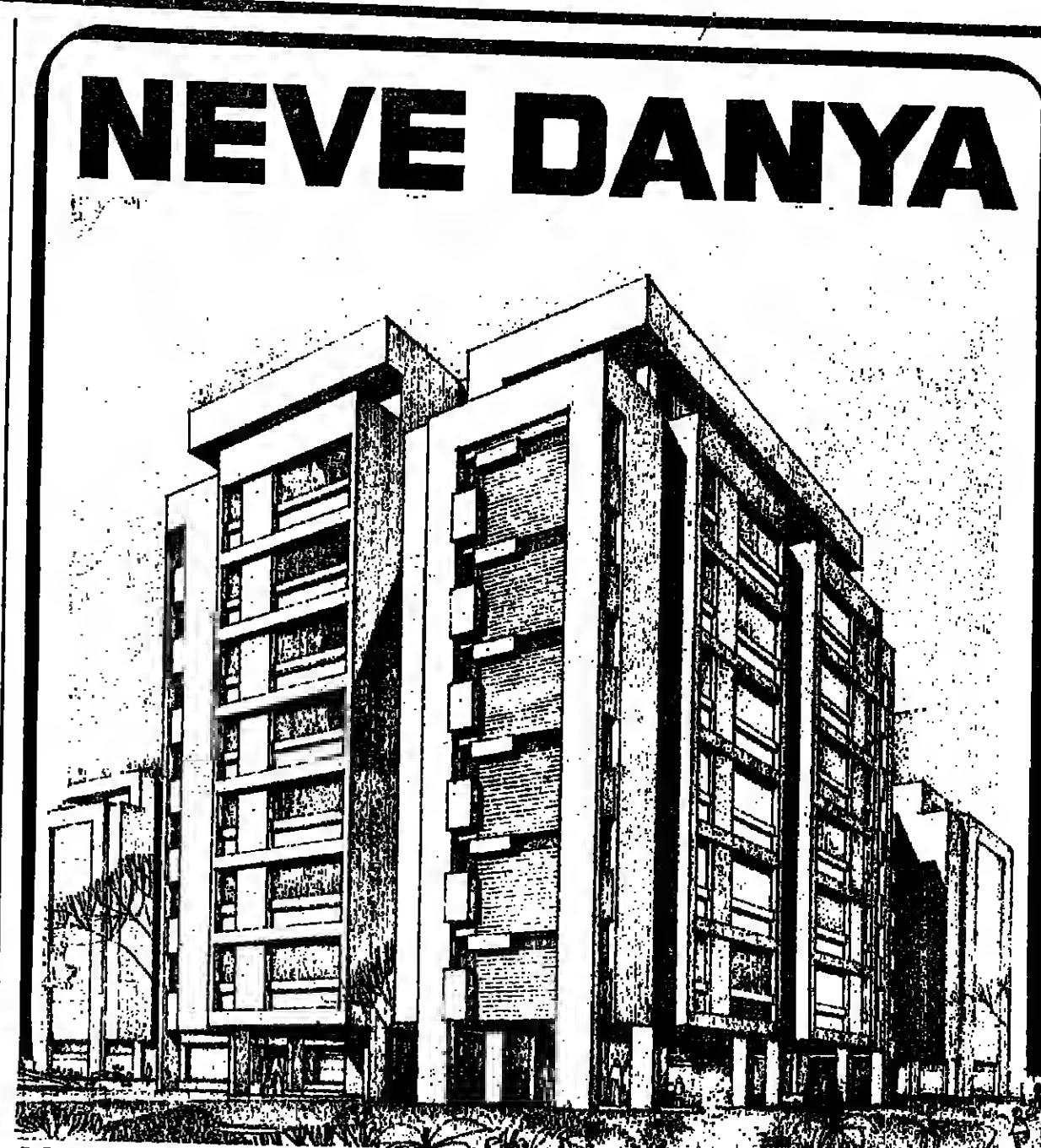
A couple of weeks ago, an industrial court in London ruled that sacking a woman employee because she is expecting a baby does not amount to sex discrimination because there is no male equivalent to a pregnant woman. "When she is pregnant a woman is no longer just a woman," said Mr. Justice Bristow. "She is a woman with child," as the Authorized Version accurately puts it, and there is no masculine equivalent."

Even Margaret Thatcher's position is ambiguous.

On the one hand, she sees herself as a strong prime minister; her Press Secretary, Henry James (sic), recently said that she cannot relax. "If she has an afternoon off she will say, 'But what am I to do with it? I must govern!'"

On the other hand, her husband, Denis Thatcher, is legally responsible for completing the Prime Minister's income tax return. □

(This is the first of two articles)



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THERE'S A LIGHT AT THE END OF THE TUNNEL

But the cynics say it's the headlight of an express train coming in this direction.

The "painful steps" the government decided on this week may do more than heal Israel's economic ills. According to the Finance Minister, "They can also contribute to the eradication of a new spirit in this country."

On the other hand the Hatedrut fears that it will result in unemployment that can effect demobilized soldiers, new immigrants and residents of development towns.

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The year of purple

WITH A flicker of hope that there may be a winter after all, I took a window-shopping stroll down Tel Aviv's pace-setting Rehov Dizengoff. It reminded me of an old science fiction story in which this guy gets his brains scrambled and awakes from surgery to remark, "I smell purple."

Purple, lavender, maroon, magenta, eggplant hues in dresses and blouses and skirts, even belts and umbrellas. O.K. But who, oh who, is buying all those purple shoes? There are Charles Jourdan models from Paris at IL3,990, Bruno Magli's from Italy at IL5,000, elegant locally made ones by Alexander's at a "modest" IL2,900. Eggplant-colour leather boots, made in Italy, sell for IL5,340 at a shop called Surprise, and a sign in its window says you can pay half now, the remainder in three interest-free instalments. Of course, there are less expensive purple footwear too, though not much under IL1,700, not in North Tel Aviv anyway.

Whatever happened to that old practical idea that shoes should be in neutral colours so they can "go" with everything and survive the changing whims of fashion over several seasons? Or that if you felt impelled to have a pair of matching shoes for some special dress, it should be a very cheap pair (almost impossible to find in Israel) to last a few wearings? A defender of the purple-shoe syndrome reminded me that shoes can be dyed another colour next year if purple becomes passé. To which one might retort that last year's shoes could be coloured purple — except that the style might give away their vintage. Women with easy-to-fit sizes might try the inexpensive shoe districts such as Rehov Neve Sha'anani near Tel Aviv's Central Bus Station.

A friend who knows the fashion trade tells me that purple is one of those colours which turns up every six or seven years. In that case, I'm willing to wait for the next time round.

IF YOU'RE the sewing sort, you may have noticed that fabric shop windows have also gone purple. Making a garment at home costs, on the average, one-third of what it would cost ready-made.

Those who sew at home will be interested to know that McCall's garment patterns are now available in Israel.

The best-known patterns here are the German brand, Burda; most Israeli women and girls do not even buy the individual Burda patterns in packets, but rely instead on tracing out the designs, and size they want from the Burda monthly fashion magazine — a cheaper, if more difficult, way of getting a pattern.

One shop owner with experience in this field expressed doubts that ready-made patterns — McCall's or otherwise — would find a sizable market in Israel because local girls are trained (in various sewing courses) to cope with magazines such as Burda, where you get a note season's patterns for just under IL100, instead of paying an average of IL100 per packaged pattern.

A different view is obviously held by Brondele Ben-Yosef, the import agent for McCall's. A recent immigrant from the U.S., Ben-Yosef holds a PhD in marketing from the University of Texas, and she shopped around

MARKETING WITH MARTHA

for a marketable product for Israel before coming here with her Israeli husband. She has taught marketing at the University of Illinois and at the Hebrew University.

Ben-Yosef is convinced that Israeli women will take to ready-made McCall's patterns once they realize how much easier they are than tracing out Burdas from the magazine. She is also hoping to attract women who were previously unwilling to sew at home because of a lack of easy-to-use, attractive patterns. While the McCall's patterns are in English, she has inserted a list of basic sewing terms with the Hebrew equivalents in each envelope. There are also illustrations. Measurements are in centimetres and inches.

The entire line of McCall's fall-winter designs for women and children has been imported, and prices range from IL70 to IL140 per pattern. So far, they are available at only a few outlets: the Empisal sewing-machine shop in Kikar Zion, Jerusalem, and the Gizrina fabric shop, Mercat Clal, Jerusalem; at Empisal on Rehov Herzl in Haifa; and at Steimatsky's Rehov Allenby book store in Tel Aviv. Brondele Ben-Yosef can be reached in Jerusalem, 9/4 Ramot, Tel. 02-881472.

Apart from Burda and McCall's patterns, the only others which have been available recently in Israel are the U.S.-brand Simplicity, but under their Continental label style. These have been imported by the Singer sewing-machine agency and sold at its shops. But due to financial difficulties at Singer, and an impending change of ownership, the fall-winter style patterns have not yet been released from customs.

UNTIL RECENTLY, I wasn't aware that India exported much of anything except perhaps curry powder and Madras fabrics. Now it is impossible to walk around Tel Aviv without bumping into boutiques specializing in fashions from India, and someone in Netanya has an agency for sporting goods from India.

The most obviously Indian fashion shop in Tel Aviv is Sitar, which is smack in the heart of Dizengoff, at No. 158, which was a shop called Pleasidly until a couple of months ago. Sitar has branches in Rehovot, at 198 Herzl, and one in Haifa, at 4 Derech HaYam.

The chain is managed by Zeev Bar-Zakai, a former kibbutznik who spent time wandering around India. Now he and his wife go there on buying trips, where they select the characteristic all-cotton hand-printed Indian fabrics, but made up into Western styles.

This has become big business for India in recent years, though an Englishman of my acquaintance tells me the fad is beginning to wane in London. India's womenfolk, Bar-Zakai tells me, stick to their traditional saris, only a few of which make their way occasionally to the Indian shops here.

The average price of a long-sleeved cotton print dress at Tel

Aviv's various Indian outlets seems to be from IL1,000 to IL1,200 — which is a little cheaper than most of the Israeli mass-produced fall/winter dresses at Atm and the other department stores.

It is difficult, of course, to classify the Indian cotton prints as "winter" dresses, though in the mild coastal climate they could probably pass as such, especially with a warm blouse or a sweater.

The purple and maroon hues are strongly in evidence among the Indian collections as well, testimony to the fact that these garments were designed with European fashion trends in mind. Skirts, blouses (mainly from Thailand), quilted jackets, rough wool jackets, and a few stackare are also on sale at Sitar and other Indian-style imports shops.

THE NEW GOVERNMENT regulations on textile imports ensure that only "Grade A" textiles are brought into Israel, and that garments carry laundering instruction tags. Bar-Zakai insists that all his cotton prints are colourfast. Still, I would recommend washing garments by hand and separately at least the first time — something I regularly do with all items of clothing, just to make sure.

Almost directly across the street from Sitar, you can find more Indian clothes at Contact, 163 Dizengoff, and at the new Patchuli in the alleyway at 161 Dizengoff (where the Galerit shop used to be). At both these places I was even more surprised to see "Made in Afghanistan" labels on some of the dresses. What next?

Despite its name, Kimono at 64 Ibn Gvirol also specializes in fashions from India, Thailand and Singapore. Its proprietress is Sara Baruch, who sells her imports to other shops, under the brand label Asia Fashions. Her garments are among the more elegant and better-finished that I have seen from India.

A longer-established shop for Indian imports in Tel Aviv is Maharajah at Kikar HaMedina.

FASHION fade come from the West as well as the East, and male shoppers are not immune to them either. Always a sucker for new signs, I was intrigued by one which reads "Western Boots" outside a shop at 4 HaMe'asim, near Carlebach, in Tel Aviv. It turns out to be a new agency for American-made cowboy boots, in high style and at high prices.

The boots come from a company called Acme in Tennessee, which claims to be the "World's Largest Bootmaker." Its brand names are Acme for the cowboy-style boots, and Dingo for the more elegant boots sold to "older men" — those over 25, as one of the three young partners informed me. Their boots are sold throughout Israel at shops specializing in jeans and sports goods, as well as at shoe shops, at the average price of IL5,000 per pair.

The agency is considering importing Acme cowgirl boots, but says it does not dare, for the present at least, to import the Dan Post men's boots in elephant and crocodile skins, because these would have to sell here for around IL12,000. It seems there are still some prices which even the Israeli consumer will not bear.
Martha Meisels

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FRIDAY, NOVEMBER 30, 1979

THE JERUSALEM POST MAGAZINE

PAGE NINETEEN

FRIDAY, NOVEMBER 30, 1979

THE JERUSALEM POST MAGAZINE

PAGE EIGHTEEN

Handwritten text in Hebrew: רֵאוּבֵן

ALYAH & ABSORPTION INFORMATION COLUMN

FINANCIAL ASSISTANCE TO NEW SETTLERS NOVEMBER 1979

INTRODUCTION
This article covers various types of loans and grants given to olim as financial assistance to help them in their initial settlement in Israel. Not covered in this article are mortgage amounts, business loans and financial aid given to families staying at an absorption center with a central dining hall. Information on these subjects are covered in the *Guide for the Olim*. All amounts are subject to change. Contact the Israel Aliyah Centre abroad or the Ministry of Immigrant Absorption adviser in Israel for updated information.
All the following information applies to olim and temporary residents (A-1).

- Eligibility**
1. Immigrant families
 2. Single Olim (holding *Taudat Olim* and possessing their own household effects). Children of Olim whose names were taken off the *Taudat Olim* of their parents because they (the children) married and now maintain their own household.
 3. Olim who for various reasons were not issued a *Taudat Olim* on arrival in Israel, but have since then changed their status in order to receive a *Taudat Olim*.

POCKET MONEY AT PORT OF ENTRY
Olim are entitled to receive pocket money at the port of entry for the purchase of initial essentials. This money is a small token sum to help the olim through his first hectic days in Israel. Important: if you need this money you must ask for it from the absorption official meeting you at your port of entry (e.g., Ben Gurion airport). After you leave the airport you are no longer entitled to this pocket money. This sum is given to both singles and families. The pocket money you receive is an interest free loan that must be repaid. Allocations are made as follows:

No. of Persons in Family	Amount
1	850
2	1400
3	1700
4	2100
5	2300
6+	2650

Olim are also entitled to receive a loan, ranging from IL13,000 to IL25,500 to help them in their initial settlement. Such loans will be extended to families, and all single olim who possess their own *Taudat Olim* (Immigration Booklet) and are not registered in the immigration documents of their parents.
The applicant must apply for this loan during his first year of settlement. He will not be required to state the purpose for which he needs the loan. Olim who apply for this loan after their first year of settlement will not be able to receive this aid (except for extenuating circumstances and after receiving authorized approval).
Any olim who settles in a development area within the first 3 years after his Aliyah is entitled to a "standing" loan in addition to the above mentioned loan.
This "standing" loan becomes a grant which does not have to be repaid if the olim lives in the development area for not less than five years.
New settlers can apply for these loans at the nearest branch of the Ministry of Immigrant Absorption or to the Ministry's representative at the absorption center or hostel in which the new settler is temporarily residing.

LOAN SCALE:

No. of Persons in Family	Amount of old	Additional Aid as standing loan in development towns
1	IL13,000	IL3500
2	17,000	4500
3	19,500	5000
4	22,000	6000
5	24,000	7000
6+	26,500	7500

Eligibility for the aforementioned loans is not forfeited (in the case of single) by marriage.
When one member of the family, in the case of a newly married couple, received assistance before marriage, and the other did not, the new family will be able to obtain the balance of the loan in accordance with the number of persons in the family.
A family comprising an olim married to an Israeli plus a child who was born abroad, will be regarded as a 3-unit family of olim.
If, however, the child of such a union is born in Israel, the family is regarded as a 2-unit family and the scale of the loan will be decided accordingly.
Olim whose needs are being cared for by the Social Services Department, may also receive these loans, but not necessarily according to the table above.

Implementation of Loan
The loan is given to the olim for a six-year period at an interest rate of 15%. Repayments begin one year after the receipt of the first part of the loan (see below). The olim will require three guarantors who may be native or veteran Israelis, temporary residents or new settlers. A tourist will not be accepted as a guarantor.
The loan procedure is executed by Hevrat Idut, which has branches throughout Israel. Half of the loan is obtained by the olim (immediately) directly through Hevrat Idut. The remaining 50% is sent directly to the olim's home or paid into the olim's personal bank account, irrespective of the bank with which he deals.

* All guarantors must have a regular income in Israel.

STUDENTS
Students (olim and temporary residents) studying within the framework of the Student Authority are also entitled to the above loans for initial settlement — however, under the following conditions:

1. STUDENTS are entitled to one-third of this loan during their first year in Israel.
2. STUDENTS will receive the additional two-thirds when they stop studying, within the framework of the Student Authority; or once they must set up their own apartment (buy furniture or appliances); or after they marry. In these instances the loan will be given upon recommendation of the Authority.

FINANCIAL ASSISTANCE FOR UNEMPLOYED OLIM
Under certain stipulations, the olim may receive a subsistence grant while looking for employment. This grant is effective within the first month of his arrival in the country and is operative for a period of not more than five months. The olim is entitled to this assistance within the first six months from the day of his Aliyah (if he comes via direct absorption); or for five months after he left his temporary residence (absorption center etc.). In the case of a transitory residence this aid will not be given to persons who are in Israel more than one year.

THIS FINANCIAL AID WILL BE GIVEN ONLY TO THOSE OLIM WHO (THEY OR THEIR OTHER FAMILY MEMBERS) HAVE NO OTHER SOURCE OF INCOME.

Grants in this category will be allocated as follows:

No. of persons in family	Amount of aid per month
1) Single Olim	2100
2) Couple	3400
3) 3 family members	3800
4) 4 or more family members	4150

Olim who are professionals or college graduates must sign a declaration stating that they are unemployed and have no other source of income (National Insurance, pension, unemployment insurance, welfare, etc.) before they can receive these grants. Non-professionals or those who do not have a university degree, must show proof that they are registered at the local labor exchange before they can receive these grants.

Further details and clarification may be obtained from olim advisers (*metaplim*) at the various branches of the Ministry of Immigrant Absorption.

ALL LOANS AND GRANTS ARE NEGOTIATED INDIVIDUALLY AND HAVE NO BEARING UPON EACH OTHER.

EASING THE ABSORPTION OF OLIM IN EMPLOYMENT
Olim participating in re-training courses for a new profession or reorientation of an existing profession, may receive assistance during the period of their study, according to the following scale of payments:

No. of Persons in Family	Amount of aid*	Amount of assistance per month under boarding conditions*
Single olim	IL2250	2100
Couple	3000	3400
3 family members	3100	3800
4 or more family members	3350	4150

* This aid is only given on condition that either the olim has no profession or cannot find employment in his present profession, and the course is one that guarantees employment in Israel upon its completion. However, these amounts are also in certain cases, given to olim who must take a course in order to advance in their present job (e.g. course in *mitkudrum*, special ulpan etc.)
* Single olim who maintain their own households can receive up to IL5050.

Single parents or families where both parents are enrolled in a course receive financial assistance for childcare. In addition, olim who live long distances from their retraining course can receive a travel subsidy or extra rent subsidy. Eligibility and amounts are decided by a special committee.

RENT SUBSIDIES
Olim couples are eligible to receive IL2400 per month (IL3400 in Jerusalem) plus an additional IL350 for each child. This subsidy cannot exceed 85% of their rent.
Single olim may receive subsidies of up to 85% of their rent provided that such a subsidy will not exceed IL1450 a month (IL1650 in Jerusalem).

An olim married to a veteran Israeli is eligible for a rent subsidy of up to IL1450 a month (IL1850 in Jerusalem) plus an additional IL350 for each child; but this sum should not exceed 85% of the monthly rent.
Single elderly olim (men above age 65; women above age 60) are eligible for a rent subsidy if their income is less than \$400 per month (\$500 per month for a couple).

EDUCATION
Necessary olim students who do not have money for school uniforms, books, class trips etc. are entitled to receive assistance according to the following table:

Grades 1 through 8	— up to IL1000 per school year
Grades 9 through 12	— up to IL1500 per school year
Grades 9 through 12 in vocational schools or those studying special subjects	— up to IL3000 per school year

Olim children attending municipal pre-kindergarten for 4-year-olds (*gan k'dam chova ironi*) are eligible for reductions in tuition fees during their first three years in the country.

GRANTS GIVEN TO OLIM DOING REGULAR SERVICE IN THE ISRAELI DEFENCE FORCES

a) **Single Olim**
Single olim (living in Israel without their parents) doing regular military service (not reserve duty *nitzulin*) are entitled to a monthly grant of IL550 from the Ministry of Immigrant Absorption in addition to the aid received from the army.
If the olim's parents arrived in Israel during the regular army service, he is entitled to this grant from the Ministry for up to 8 months after their arrival.
If for some reason, the olim did not receive this money at the beginning of his army service, he can receive this money six months retroactively.

b) **Married Olim**
Married olim and (married) children of olim who are serving in the Israel Defence Forces are entitled to financial assistance from the Ministry of Immigrant Absorption if they meet the following requirements:
• The olim must be doing regular service and not reserve duty (*nitzulin*);
• The period of service must be six months or more;
• The olim must be eligible for family financial aid from the I.O.F.

Amount of Aid
The amount of aid is calculated at a particular percentage of the average Israel wage and is subject to change let present 30% of the average Israel wage.
This aid, as stated, is given as a grant (in addition to aid given to married olim by the I.O.F.).
The combined aid received from the Ministry of Immigrant Absorption and the I.O.F. cannot exceed 80% of the average wage.
In November 1978, the maximum amount of aid from the Ministry to married soldiers was IL3855.

Those olim who receive aid in their mortgage payments during their regular army service, receive a maximum grant of IL2898 from the Ministry.

If the wife of an olim doing regular military service is receiving financial assistance from the Department of social services, the maximum amount of aid granted by the Ministry of Immigrant Absorption is IL1927.

Olim doing reserve duty receive 100% of their regular salary from *Bitehah Leumi*, National Insurance, up to a predetermined maximum which is linked to the cost-of-living index. (G.M.S.)

IMPORTANT: ALL THE AFOREMENTIONED FIGURES ARE SUBJECT TO CHANGE.

I CAME OF AGE with television news, and like millions of other Americans my initiation into adulthood — or at least into that self- and world-awareness known as adolescence — began with the death of John Kennedy and was guided by Walter Cronkite.
With Kennedy's death, the long road to total distrust of government began. And as that journey's twists and turns became more desperate through the anti-war and anti-Nixon years, so did trust grow in Cronkite, the all-knowing.
At CBS News, the legacy of Edward R. Murrow — the elegant and cool reporter whose radio coverage of World War II made him much more than "just another pretty face" — is a legacy of hard hitting and truthful reportage.
But for us, the television children, Uncle Walter was The Man.
Much the way a whole generation of Israelis now entering adolescence have no memory of anybody before Haim Yavin, we the protesters and marijuana smokers of 1967, the demonstrators of Chicago, and the college campus activists of yesteryear have no memory of any other kind of news broadcast, indeed of any other kind of Great American Spokesman, than Walter.

We believed Cronkite, and so did Lyndon Johnson and Richard Nixon — though the president never really liked him because he was, after all, a journalist.
GARY PAUL GATES starts his almost Dostolevskian account of the growth of CBS News with Cronkite's coverage of Dallas and Washington in November 1963, when President Kennedy was assassinated. Later in the book, as he reaches back into the early radio side of the news, tells of the bitter fighting between producers and executives, or describes how various presidents tried to put the screw to reporters particularly obnoxious to them, Gates demonstrates the kind of legwork that makes a reporter good. But it is the lead to the book, the catchy, snappy, and hard hitting lead that draws us in the way Walter would have it.
The thesis of the book is almost as simple as the one sentence



Rosenberg, leader of the Maori rebellion of 1867. Tooting, scort/foation, body painting and hair adornment are discussed in Victoria Eblin's lavishly-illustrated "The Body Decorated" (Thames & Hudson, £8.95). Whether permanent or temporary, body decoration is not only aesthetic in purpose but also of communicating fundamental values and beliefs or is used to establish and enhance status. A.B.

When Walter walked

AIR TIME: The Inside Story of CBS News by Gary Paul Gates. N.Y., Berkley, 486 pp. \$2.95.

Robert Rosenberg

THE NIXON people look foolish or evil, or when CBS ran a documentary on how the Pentagon sells its paranoid policies.
But CBS didn't object to having a long-haired, pot-smoking producer arrange coverage for the trial of the Chicago Seven — the most political U.S. trial of the 1960s — because the producer was known as the best. And CBS wants the best because it has ABC and NBC to contend with.
The competition is what makes firing legitimate. For firing becomes one of the tools a company has to guarantee that it is the best, or at least is striving for the best.
Competition also influences the amount of time any single item is given.
When CBS News decided to run its first Watergate analysis item, Cronkite let his correspondents loose and they put together a 17-minute documentary. In the half-hour broadcast, at \$90,000 a minute,

"ALTHOUGH morrowed by affectations of style," writes V.S. Pritchett of a scholarly study of Flaubert, the content is "full ... and suggestive." To the second half of that sentence and you have Pritchett almost entire; of the excesses of the first half he is never guilty. He is one of the most light-hearted and inquisitive of literary critics and historians, whose erudition is cushioned by wit and taste. He is suggestible as well, open to and appreciative of biographers, exploiters, belletrists of every variety, who may and often do broaden or correct his own readings.
What are myth makers? Pritchett illustrates, doesn't define, and by the time he's finished, a myth has taken shape in our own fancy: that these 19 fabulators awaken, evoke, enlarge life. For Pritchett's primary quality is to take us back to the sources. By means of only 12 pages of excerpt and commentary he sends us scurrying to Chekhov's letters; five of Strindberg, and we're searching among the short stories for the "bang," the "clation in the black Strindberg [that] springs like magic out of his sunny spells." The astonishing fact is that while no single author are more than

V.S.'s vivid vignettes

THE MYTH MAKERS by V.S. Pritchett. London, Chatto & Windus, 190 pp. £5.95.

Evelyn Strouse

15 pages devoted (and that many only once, to Solzhenitsyn), one finishes each vignette with a sense of having caught the subject whole.
AND THESE are no piddling purveyors of 1970s alienation; they are 16 men and one woman classic in stature, about whom so much has already been written that they are in the public domain, and concerning whose work no new insights seem possible. Even *Bo de Queiroz* and *Maohado de Azeis*, although unread by me, have been subjected to wide doctoral scrutiny in their countries of birth: the former is the undisputed Portuguese classic of the 19th century, the latter Brazil's greatest novelist.
When Pritchett says of the one that "his prose glides through real experience and private dream in a

17 minutes of Walter getting up from his chair to use a pointer showing the hidden links and chains of command from the White House to CREEP was considered a milestone. When Walter got up from behind his desk, and walked to a graphics display to explain the Watergate issue, Watergate became an issue. Until then it was a third-rate burglary, but as soon as Cronkite got up, millions of home viewers suddenly realized that, since Walter Cronkite never gets up from his desk during a broadcast, Watergate was something important.

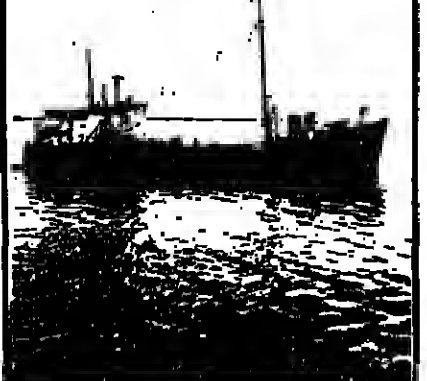
CBS ANSWERS only to its viewers, who may not be demanding excellence, but do demand interest. If somebody gets bored watching Cronkite, the next morning Cronkite's boss knows about it. So the editing on CBS, ABC, and NBC is tight, Very Tight. And reporters have to be as witty as they are informed.
Eric Sevareid, who for years was CBS News' top news analyst in the Walter Lippmann tradition, said in a speech soon after he retired, that the past 40 years have been "the best generation of all in which to have lived as a journalist" in America.
It was also the finest time in which to grow up, if one believes that citizens should be educated to question instead of believe. There is no answer to the question of whether television created my 1960s generation, as Spiro Agnew and his friends maintained, or whether the demands of my somewhat spoiled generation gave television the flair it needed to be really powerful. But television did do one important thing for those of us growing up. We learned from television, from Walter Cronkite and his colleagues, that an official is not smarter than us just because he is an official, and that governments can be wrong.
Perhaps the story of CBS News and the other network news programmes would have been different if they were state-financed operations. Everyone hates commercials — but while they were guaranteeing enormous profits, they were also guaranteeing relatively independent news shows. □

Trawling

THE FINEST KIND by Kim Bartlett. N.Y., Avon, 251 pp. \$2.95.

David Brauner

WHEN I SAW this book on the shelf, I jumped at the chance to be magic-carpeted back to Gloucester (Mass., U.S.A.), a place I used to love to visit... on



the way to Rockport, a place I loved to visit even more. Ah, Gloucester! The tangy fragrance of rotting fish, the tumble-down trawlers and the annual blessing of the ever-diminishing fleet. These are things that make a town memorable.
Not since Kuping's *Captain's Courageous* has anyone written a book about the fishermen of Gloucester. Here was a cavity in modern letters aching to be filled. The only trouble is that the treatment hurts more than the hole. The author's style is affected, overblown and presumptuous, hardly in keeping with the austere life of fishermen at sea.
Ashore it's a different matter. When the fish fall, there's always welfare, good for two cars and a colour TV. In the bars on Fridays and Saturdays, beer and the so-called "shack" — a fisherman's under-the-counter-untaxed salary — flow freely.
Ever since the Pope decreed an end to Friday fish-eating — "much to the detriment of the fishing industry as a whole" — the Gloucester men have had a hard time of it. Foreign competition is fierce. The Grand Banks were depleted of fish years ago. And the erod, cod, pollock and hake they do manage to scrape off the bottom of the sea are not popular with the American T-bone loving palate.
The up-keep of boats and equipment is prohibitive. Somewhere between pages 1 and 261, the price of crushed ice used for preserving the fish aboard ship rose from \$14 to \$18 a ton. If the Gloucester men would defrost my freezer for me, they could have my ice for free — by the ton.
The purpose of writing this book is not at all clear. I find men who do little more than complain and swear all the live-long day neither entertaining nor edifying, and very far from the finest kind. Perhaps, once, in the time of the tall fishing schooners, romance, hardship and danger shadowed the fisherman all the days of his life. But today, dragging for fish hardly seems any more heroic or unpleasant a calling than mining, meat packing or garbage collecting. The drug men don't get up any earlier than our kibbutzniks and, except for the dwindling crews of the off-shore fleet, the boys come home every night.
So if Bartlett was aiming at America's sympathies, I think he missed. □

Jep 21 1979

THANKS to Ariel's initiative, we can all be the proud possessors of an album that is of unique historical significance and also tells a fascinating story.

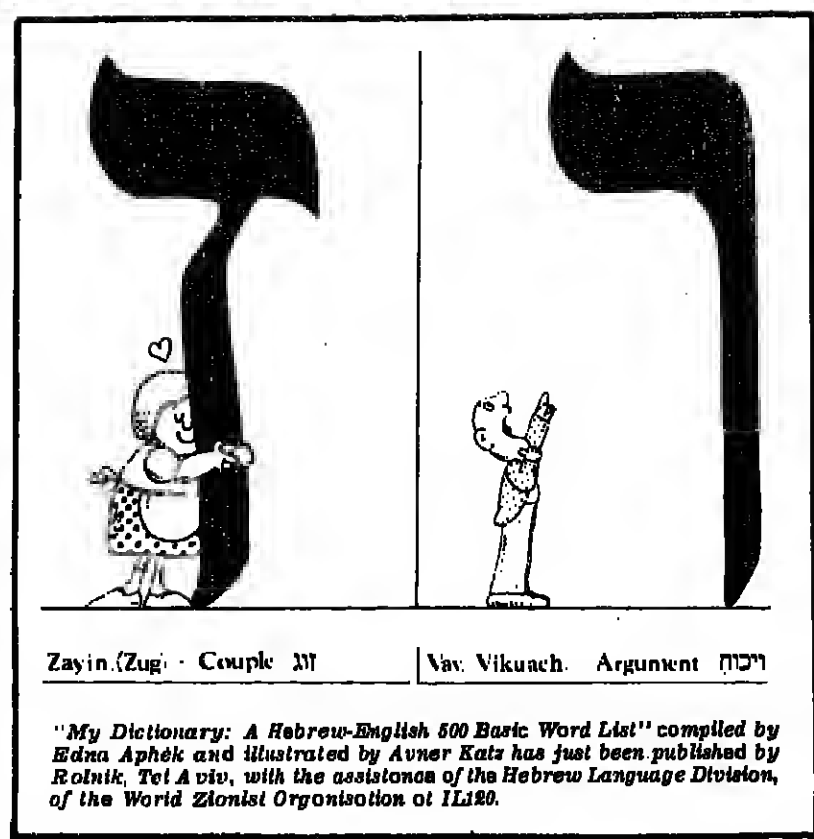
The volume under review broke new ground in the field of "Holy Land Views" by mirroring Jewish agricultural settlement in Eretz Yisrael at the turn of the century, and avoiding the usual holy sites. And as the handwork of a Jewish photographer (who must have been a rarity in the Yishuv during the 1890s), it was the first of its kind to portray the "colonies" of Eretz Yisrael from an explicitly Zionist angle.

Since few potential readers will be familiar with Yehayahu Raffalovich and his career, Ariel's diligent editor, Eli Schiller, has furnished this reprint with an illuminating biographical introduction. It raises, for the most part, on two authoritative sources — David Tidher's Hebrew *Entsiklopedia Lehalutzay Hayishuv Ubonav* (Encyclopedia of the Yishuv's Pioneers and Builders, Vol. I, 1947) and Raffalovich's own autobiography, *Tziyyunim Yitamrumim* (Landmarks and Signposts, 1952).

YESHAYAHU Raffalovich was born in Podollo, scion of a long line of rabbis and scholars. In 1882, at age 12, he was brought to Eretz Yisrael by parents fleeing the Tzarist pogroms. He was educated at the Etz Haim Yeshiva in Jerusalem and inherited his father's scholarly interests and broad outlook.

Soon imbued with the ideals of Hibbat Zion (the pre-Herzlilian "Lovers of Zion" movement), he spent most of 1890 working at E-Snit, where he tried to arrange the purchase of land for Jewish settlement. In those days, it seems, no one considered E-Snit or any other territory on the eastern side of the Jordan to be excluded from legitimate pioneering endeavor.

In 1894, Raffalovich began applying himself to the new-fangled art of photography. He eventually formed a partnership with Moshe Eliyahu Sachs and opened a studio in Jerusalem, where the photographic portrait



Zayin (Zug) Couple מן נבן. Vikuach. Argument ויכוח

"My Dictionary: A Hebrew-English 500 Basic Word List" compiled by Edna Aphék and illustrated by Avner Katz has just been published by Rolnik, Tel Aviv, with the assistance of the Hebrew Language Division, of the World Zionist Organisation of IL180.

The Old Yishuv album

ERETZ YISRAEL VEHAMOSHAVOT ארץ ישראל והמושבות (Palestina und die Judischen Colonien; Views from Palestine and the Jewish Colonies) by Yehayahu Raffalovich. Facsimile of the original 1899 edition, with an introduction by Eli Schiller. Jerusalem, Ariel Publishing House. 112 pp., photographs and map. IL168.

Gabriel Sivan

business was no doubt fairly lucrative. At the same time, in the years 1895-98, he was a founder and first president of Ahva ("Brotherhood"), a group which sought to unify and improve local Jewish communal life. Later he founded the Yishuv Eretz Hakodesh ("Holy Land Settlement") society, the aim of

talovich searched for a publisher but could interest no one in Eretz Yisrael: the financial outlay was enough to deter any local printing house, including that of his father-in-law, Yisrael Dov Frumkin, publisher of *Havatzlet*. Europe seemed to offer him better prospects, but France and England were scoured in vain; eloquent pleas failed to loosen eminent purse strings and, even soon after the Second Zionist Congress, Zionist leaders turned a deaf ear to the frustrated idealist's appeals.

He finally found a Jewish publisher in Frankfurt who was willing to try his luck in this novel enterprise. The album thus appeared with texts in German as well as Hebrew and with the local firm's imprint, "Kunststadt Roscnblott, Frankfurt A.M." (a detail omitted in the facsimile edition), as well as that of the Jerusalem partnership. Skilled Hebrew compositors being hard to find in Germany, Raffalovich was forced to draw on his meagre experience in Frumkin's press and set the Hebrew type by himself. This inevitably resulted in several printing mistakes, which Schiller has tried to correct.

Further troubles awaited Raffalovich when he had to sell his book to offset the cost of production. His impatient business partner, Moshe Sacke (whose name appears in the original work as co-author, but whose involvement was clearly a financial one only), now arrived on the scene and evidently minced no words with the aspiring author. Washing his hands of the whole business, Raffalovich dissolved the partnership and (to discharge all possible obligations) made everything over to Sachs — book, sales, studio and photographic equipment.

As far as the book was concerned, that brought the matter to a melancholy conclusion. In fact, however, it marked a dramatic turning-point in Raffalovich's career. He proceeded to Berlin and there obtained his rabbinical ordination at the Orthodox seminary of Rabbi Ariele Hildasheimer, a keen supporter of

the Yishuv and its development, together with a university doctorate. He went to Britain, where he became the spiritual leader of Jewish communities in Manchester, in the Welsh mining town of Morrhayr Tydfil and, finally, in Liverpool, where from 1904 to 1924 he made his mark as an outstanding preacher, writer, civic leader, spokesman on refugee relief and Zionist personality.

IT IS perhaps ironical that his efforts to assist Russian Jewish refugees led to an appointment as South American representative of the Jewish Colonization Association (JCA) and then to the post of Chief Rabbi of Brazil. Raffalovich devoted himself to building a complete infrastructure (synagogues, educational and cultural institutions) for the 40,000 Jews whom he managed to settle in Brazil. And having previously adapted himself to German and English, he now published some basic Jewish works in Portuguese. He had come a very long way from that modest photographer's studio in Jerusalem, and all because of those ill-fated *Views from Palestine!*

Throughout his self-imposed 36-year exile, Raffalovich maintained his attachment to Eretz Yisrael. As Honorary President of the Brazilian Zionist Federation, he attended the 1929 Zionist Congress in Zurich.

In 1935 he retired from the Brazilian chief rabbinate, and returned to Jerusalem.

Here, he served as a senior Jewish chaplain to the British forces in the Middle East during World War II, lived through the War of Independence, then published his memoirs and finally died five months before Operation Kadesh (the Sinal Campaign) began in 1958.

Few other writers could have seen such momentous changes in this country — from the 1880s to the ninth year of Israel's statehood. □

Spainards realized what a mistake the expulsion had been. Since the expulsion, Jews have visited Spain with mixed feelings. On the one hand there exists a sense of grievance; on the other the Sephardim have retained a sentimental attachment to the country. It was not just the key to their homes in Toledo or Cordoba that Spanish Jews took away with them, but a way of life redolent in family customs, folklore and food. The Sephardim of the Balkans, Israel, North Africa, Holland and parts of America still speak Ladino. This 15th-century Spanish has been the language of the heart and even of some prayers in synagogues. Today, the Ladino treasure is beginning to erode.

Sephardi goodwill has also been deeply affected by the failure of Spain to establish diplomatic relations with Israel. Atienza's *Jewish Guide to Spain* is therefore a positive and timely contribution, as is the research work on the Sephardi heritage being done by the Instituto Arias Montano in Madrid and the Misgav Yerushalayim Institute in Israel, which has the support of the World Sephardi Federation.

By presenting a fair view of the role of Jews in Spain, the guide helps to create a balanced view of Spanish history. The hope is that it should help to shape social and political attitudes to Jews and Israel in the new democratic Spain. □

The tuneful tongue

A VERSE SEQUENCE on Biblical themes is not a particularly original scheme, and Keren Gershon no doubt recognized this when she began constructing *Coming back from Babylon* (Gollancz, £3.98), a series of two dozen poems, some of which first appeared in the *Post*. The potential dangers of such a theme are amply suggested in the blurb on the back cover, which erroneously dubs the book with the faintest of praise — that the volume "should be equally attractive to all who appreciate the Old Testament as literature, and useful to young people studying the Bible for the first time."

Far from the Sunday school text this suggests, *Coming back from Babylon* is a lyric, often moving and exciting, sometimes annoying collection of verse. Rather than trying to breathe new life into hackneyed themes, Gershon has tried to recreate a sense of immediacy and authenticity, to give familiar events from the Bible new dimensions, new meanings. And though the writer of the jacket notes failed to notice it, Gershon's subjects are drawn not only from the Old Testament but, in the poem "Baby Mary" and elsewhere, from the New as well.

I don't mean to imply that Gershon's treatment is divorced from her sources; quite the opposite. For example, take the first stanza from the opening poem of the sequence, "Sarah":

A desert nomad was Sarah, my ancestress, and her home must have been a tent like the Bedouin's.

The half-rhimes and modern context help fix the poet's perspective; but the diction is clearly an echo of the famous verse from the *Tora*, "A wandering Aramean was my father." And it is by this sort of play between the unexpectedness of such familiar tones and her, sometimes startling approaches to Biblical incidents and individuals that Gershon fashions her art.

For subjects, the poet finds herself drawn not only to the famous — Eve in "Out of Eden," "Noah on Ararat," "The Sacrifice of Isaac," "David and Goliath," "Samson in Gaza," "Esther," "Ruth," and "Lot's Wife," to name some of the poems on what have become literary archetypes in their own right — but to the obscure also, like "Jephthah's Daughter," or "Moses' Mother." About Leah, for example, so often overlooked in the story of Jacob and Rachel, Gershon wonders:

How could she, lying nightlong in his arms, have fooled her bridegroom with her sister's name. He must have known his Rachel was not his reluctant body with averted face

stampeded into passion by a For all its accomplishments, there are a couple of disappointing aspects to Gershon's poetry. At its worst, her verse becomes too fully-rimed couplets set in a too-regular meter, as can be seen in this stanza from "That Night," a poem about the exodus from Egypt:

Where the angel went that night the house became loud and light, in the slava part of town, they played dark and without sound.

Another, more serious problem is Gershon's insistence on giving



David Mesher

her work a Christian context — and, what is more, on connecting that solitary Jewish victim on the cross with the six million more recent ones. Sarah's throat is "weighted with Auschwitz and Christ crucified," Ruth lives in a time "before Auschwitz and crucifixion," and even the binding of Isaac represents not only the "flow of Jews who are sacrificed," but Jesus, too, "nailed to the cross." Belaboured and painfully obvious, this poetic apostasy is disconcerting but reveals nothing, has no meaning.

As a child, Karen Gershon fled Nazi Germany to settle in England; her first volume of poetry, *The Bastless Year*, dealing with the Holocaust, won a number of awards, including an invitation to visit Israel. Since 1988, she has lived in Jerusalem.

W.H. AUDEN lived long enough to see his poems appear in a number of selected and collected editions — including one selection by Auden himself. So how much need can there be for a new volume of his Selected Poems, edited by Edward Mendelson (Faber and Faber, £3.25)? In many ways, Mendelson's choices are more balanced and representative than Auden's own — though anyone interested in the poet would surely be interested in what Auden himself considered his best work. This new selection also restores lines and complete poems which had been deleted by Auden from his canon during his lifetime. Mendelson is Auden's literary executor, and has also edited the hardback edition of Auden's *Collected Poems*. The price of the paperback edition is relatively high, but its contents are extensive.

THE HERMAN HESSE out days seem to be safely behind us, but there should still be some readers left for this bilingual edition of his poetry, *Hours in the Garden* (Farrar, Straus and Giroux, \$4.95). Most of the six poems collected were written during the Thirties; but there is no introduction to explain the basis, if any, of their

selection, or the inclusion of three short poems dating from 1948 to 1982 (the year of Hesse's death). The poetry seems a bit prosaic and conversational; the translation is very good. I've long thought that bilingual editions were the best solution to the problem of poetry in translation. Even those with only a rudimentary knowledge of German will be able to gain a sense of its original rhythms. But if Auden's *Selected Poems* is expensive, this slim paperback must be considered exorbitant.

DESPITE its title, Moody's *Thomas Stearns Eliot, Poet* (Cambridge University Press £12.50), is not biography but criticism. Moody explains it this way: "The Thomas Stearns Eliot of my title is a collection of writings, and the 'Poet' is the author within his poems." This passes for cleverness in academic circles; fortunately, Moody's treatment of Eliot's verse is much more intelligent. His erudition allows him to order and interpret the poetry, and he seems at home in the rarified atmosphere of Eliot's difficult later works. But Moody is a much better judge of poetry than of people. I don't think the question of Eliot's anti-Semitism is central to his writing, any more than Moody does. But it surely would have been preferable to ignore the issue completely than to relegate it for the most part, as Moody does, to a footnote.

And this advice sounds even better when one reads Moody's appraisal. The critic lets his boy exuberance with a mild rap on the knuckles for bad timing. Eliot's most anti-Semitic remarks, according to Moody, were unfortunately made in the early Thirties; again according to Moody, Eliot would never have encountered Nazi doctrines or activities; and anyway, he argues Eliot modified those statements after the war.

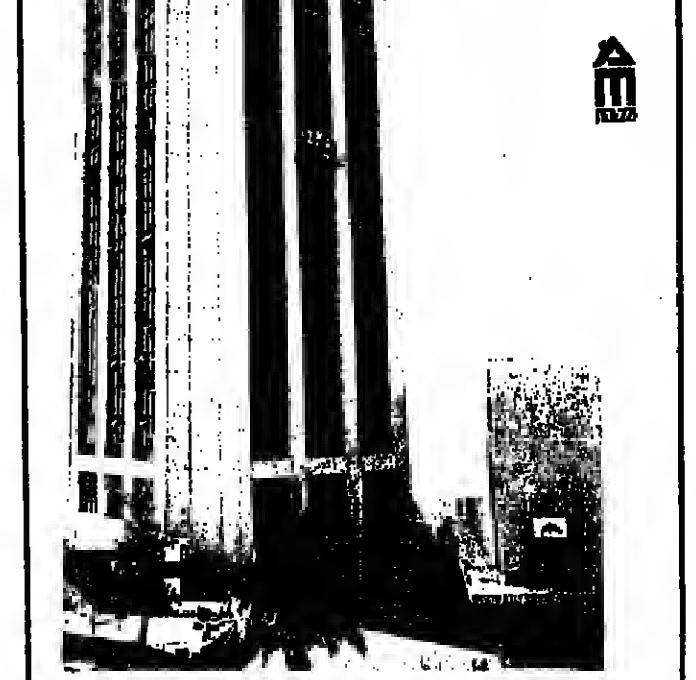
If anything, such arguments should make us suspect Eliot all the more, if not Moody himself. Eliot waited until well after the Holocaust had ended before making those public "clarifications," which were mostly as cosmetic as the capitalisation of "Jew" in post-war editions of his poetry. Moody magnanimously excuses Eliot, because his hatred finally proved less violent than that of Adolf Hitler (Moody's comparison, not mine).

Meanwhile, Kidder in his *E.E. Cummings: An Introduction to the Poetry* (Columbia University Press \$14.95), has the misfortune to be rebutted by his own editor. John Unterecker argues in his foreword that Cummings spent "an extraordinarily persistent lifetime" in the "reworking of a very early established set of fundamentally unchanging perceptions and techniques." If this means that Cummings' poetry underwent no development through the years, what is Kidder to talk about as he plows through the poems pretty much in chronological order?

Luckily, Kidder doesn't follow the latest vogue in poetry analysis and treat Cummings' entire work as a single unit of poetry. Instead, he looks at most of the poems on an individual, extremely specific basis. Nor is Kidder afraid to tell you not only what he thinks the poems mean, but also how they work for him as poetry — a rare and impressive discussion that makes this volume a fine introduction to Cummings in particular, and to modern poetry in general. □

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The Spanish connection

THE JEWISH GUIDE TO SPAIN by Juan G. Atienza. Madrid, Altalena. 284 pp. No price stated.

S.A. Seruya

tourists. It is an effort to penetrate into the intimate reality of the Jewish presence in Spain. Atienza's idea is to make the visitor think, analyse and judge. He wants to make the visit a real pilgrimage and an on the spot experience of the life of the Sephardim in medieval Spain. In a special chapter, he traces the history of the Jews in Spain from the first century BCE to 1492. There are illuminating pointers to the city of Toledo ("the second Jerusalem"), to the beautiful garden city of Granada built by Jews and Arabs, to the splendour of cultural and economic life in the majestic city of Cordoba. The epochs of fruitful coexistence between Jews, Christians and Arabs are an inspiration to this day.

Under Christian as well as under Arab rule the Jews of Spain had their ups and downs. They had outstanding achievements in poetry, medicine, astronomy,

mathematics and philosophy. There were times when they felt at home in Spain. But they suffered rude shocks again and again. They developed poetry and literature in the Hebrew language. They advanced biblical scholarship. And in the prince of poets, Yehuda Halevy, we find a resurgence of the Zionist spirit — "the strong and impossible desire to return to the land of Israel," as Atienza puts it.

The nostalgia for Jerusalem among Spanish Jews was based not only on an irrepressible dream, but also on a physical need. Their contribution to culture and science and their major services to the administration did not save them from persecution. Isaac Abarbanel and Abraham Senior helped Queen Isabella to liberate Spain from the Arabs, and supported her plans which led to the discovery of America. But only 60 days after the conquest of Granada, the last Arab capital in the peninsula, the edict concerning the expulsion of Spanish Jews was issued. According to their masters the Jews had served their purpose. Later, after the decline of Spain in the 17th, 18th and 19th centuries, many

Spainards realized what a mistake the expulsion had been.

THE AUTHOR explains that there are two possible ways for the curious visitor to get acquainted with the Spanish Jewish heritage. One is to dig deep into the rich collections of Jewish, Arabic and Christian manuscripts in Spanish libraries. The other is to visit the places where the Jews actually lived, their aljamas or quarters, their synagogues, baths and cemeteries. This is what this guide is about.

Atienza offers eleven separate itineraries which are really regional pilgrimages to Galicia, Leon, Old Castille, Rioja and the Basque-Navarre country, Aragon, Catalonia, Extremadura, the Mancha and Toledo, Valencia, Andalusia and Mallorca. The author recommends a stay of four to seven days in each area. In practice, however, the places of Jewish interest are so widespread that the ordinary tourist will be able to incorporate only one or two areas during his trip.

Many Jewish visitors will find useful the chapter devoted to Jewish communities in Spain today. There is excellent information on synagogues and kosher food in Madrid, Barcelona, Toledo, Mallorca, Malaga, Valencia, Sevilla, Alicante, Ceuta, Melilla and the Canary Islands.

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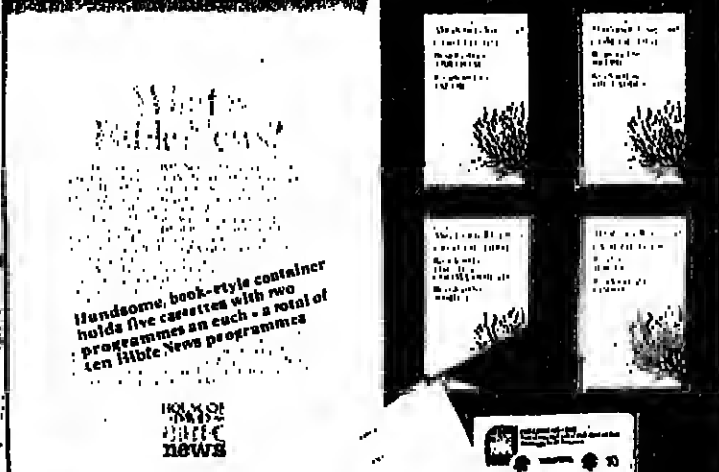
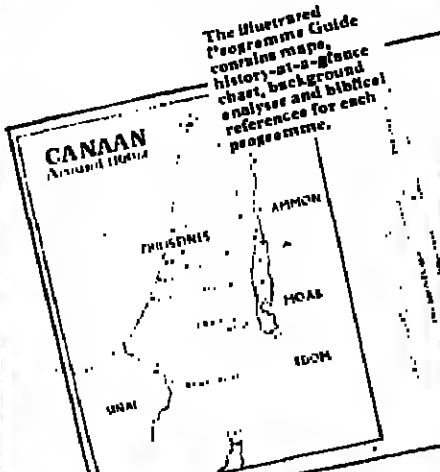
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The criminal mind



scene and another involving Corsican torture.
In the old van der Valk days, while offering us a good deal of local 'descript' and psychological colour as the good inspector ruminated his day away, Freeling gripped. The plots were solid, the criminals were real and deadly and, above all, that strange creature van der Valk charmed and captivated. Arlette does nothing of the sort, and Freeling, a past master, now bores.

THOSE IMPRESSED by Bjorn Borg, Ilse Naastae and Billie Jean King might find *Sudden Death* by Peter Brennan (Fontana, 95p) eyes opening.

Benny Morris

IF Blueprint by Philippe van Rindt (Futura, 85p) isn't derivative, I don't know what is. And the publishers have the *hutzpa* to put on the back: "Not since 'The Spy Who Came in From the Cold' has a novel laid bare so bluntly the brutal realities behind the international intelligence hierarchy."

Alexander Roy, a GRU (Russian military intelligence) officer who has his network in West Germany inexplicably blown out from under him. The existence of a Western spy in the Russian intelligence hierarchy is suspected. Roy "defects" to the BND (West German intelligence), hoping thus to learn the identity of the German man in Moscow. But the spy and his Bonn boss have rigged it so that Roy will return to finger their chief scourge, Bibnikov (called Bib by his friends), a true blue Politbureau watchdog and noble son of the Socialist fatherland. All sounds familiar, no? So too will be the outcome of Bibnikov's trial to "spy..."

The resemblance to Le Carré is even carried over into details. The book opens with an agent shot down while trying to cross through Berlin's Checkpoint Charlie as Roy looks on (the parallel scene in "Spy" is truly memorable). Roy, after removal from his active job, is rusticated to a research department, where he spends most of his time in the library cultivating the seemingly plain librarian; and so on. Van Rindt has even attempted to imitate the Le Carré style (admittedly, he does a pretty good job of it). The style, and the exercise of detecting the parallels, are the only things that recommend this book. (The author's "Tetramachus Collection," though flawed, was much better stuff.)

Usually, the writing and the plot hold, even when the frontier of parody is unwittingly crossed. "Brenkfast was in the ground-floor kitchen. Though he distractedly tucked away two cups of medium-blend Kenya coffee, a bowl of Swiss muesli, two boiled eggs and a slice of rye toast without butter, Ellison's real diet was the half-dozen newspapers spread out on the table, which his eyes consumed in savage, raking sweeps."

Complete hilarity is achieved in the description of the trestle between the girl reporter-turned-investigative whore and the Al-Tilhad chieftain:
"He descended on her and she braced herself for the horror of the moment when he would penetrate her. His sour breath scorched her face while his talonlike hands clawed across her body.
"Who am I? Be honoured, bitch, to serve one of the elect... brought forth by Allah to purge this corrupt and decadent land of dung and dross! Feel now, now, now! the terrible sword of Al-Tilhad burning you in punishment for your sine, your slavish whoring, for the eternal curse of being a woman."
"Oh, oh, oh — you are the one and only Leader!"
"Let me add, though, that all is well at book's end."

TO WRAP UP on a pleasant note, *The Baby-Sitters* by John Snitehury (Arrow, \$1.25) describes England in 1981 in a manner that makes 1984 a year worth looking forward to. Whitehall is controlled by a circle of work-kneed, petrodollar-mearmised mandarins and the streets are dominated by National Front gangs and secret-police heavies. As if this weren't bad enough, Al-Tilhad, a Moalem secret society, is about to take over by coup.

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The newlywed couple live in Strasbourg, which Freeling, a pretty good novelist, describes feelingly. But for a mystery, it is much too slow and lacking in tension — except for a good rape scene and another involving Corsican torture.



Escape

BLACK ORCHID by Nicholas Meyer and Barry Jay Kaplan. New York, Bantam. 403 pp. \$2.25.

EYES OF LAURA MARS by H.B. Gilmour, based on the screenplay by John Carpenter and David Zelag Goodman. New York, Bantam. 213 pp. \$2.25.

Lynn Sharon

A BOOK that begs to be seen, *Black Orchid* is a visual smorgasbord that says "Hollywood, come and get me."

Based on historical fact, the authors admit to taking dramatic licence with the story and weaving it into a spine-tingling 19th-century thriller. Harry Kincaid, a dashing soldier of fortune, is commissioned by the Royal Geographic Society to undertake a bizarre and dangerous mission for them under the guise of collecting exotic orchids from the Amazon. The trip to Manaus, a whimsical grotesquerie of a city established by rubber-rich plutocrats, is fraught with dazzling danger, beauty, and suspense.

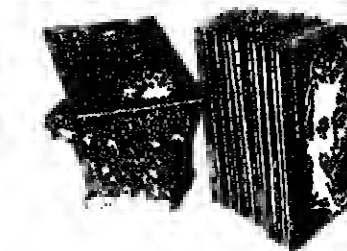
Once in Manaus, Kincaid is struck by the contrasts — misery rubbing shoulders with opulence, intrigue, malevolence and debauchery hiding behind court manners. He inexplicably wins the flirtatious heart of the virtuous and pampered Dolores, a prize of the Amazon, along with the enmity of her father's arch rival, the Iquitos, an Indian eved from slavery by Dolores' father who uncovers Kincaid's real intentions. The escape from Manaus with the beautiful Dolores as hostage, is a mixture of terror and nightmare.

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b. Gershon Agron Journalism Prize
c. David Yellin Education Prize
d. Avraham Arest Art Prize
e. Torah Research on Jerusalem, in the name of Rabbi Salant, former Chief of Jerusalem (on the 70th anniversary of his passing).

Each prize is in the sum of IL10,000. Prizes will be awarded at a festive ceremony to be held within the framework of Jerusalem Day, 1980. Deadline for submission of material to be considered for the prizes: December 31, 1979. Prize award regulations and further particulars are available at the Prizes Unit, Culture Dept., 2 Rehov Hayel Adam, Tel. 228211.

LOVE OF ISRAEL Campaign

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Spirit of Life

The world as a thorn

Meir Ronnen

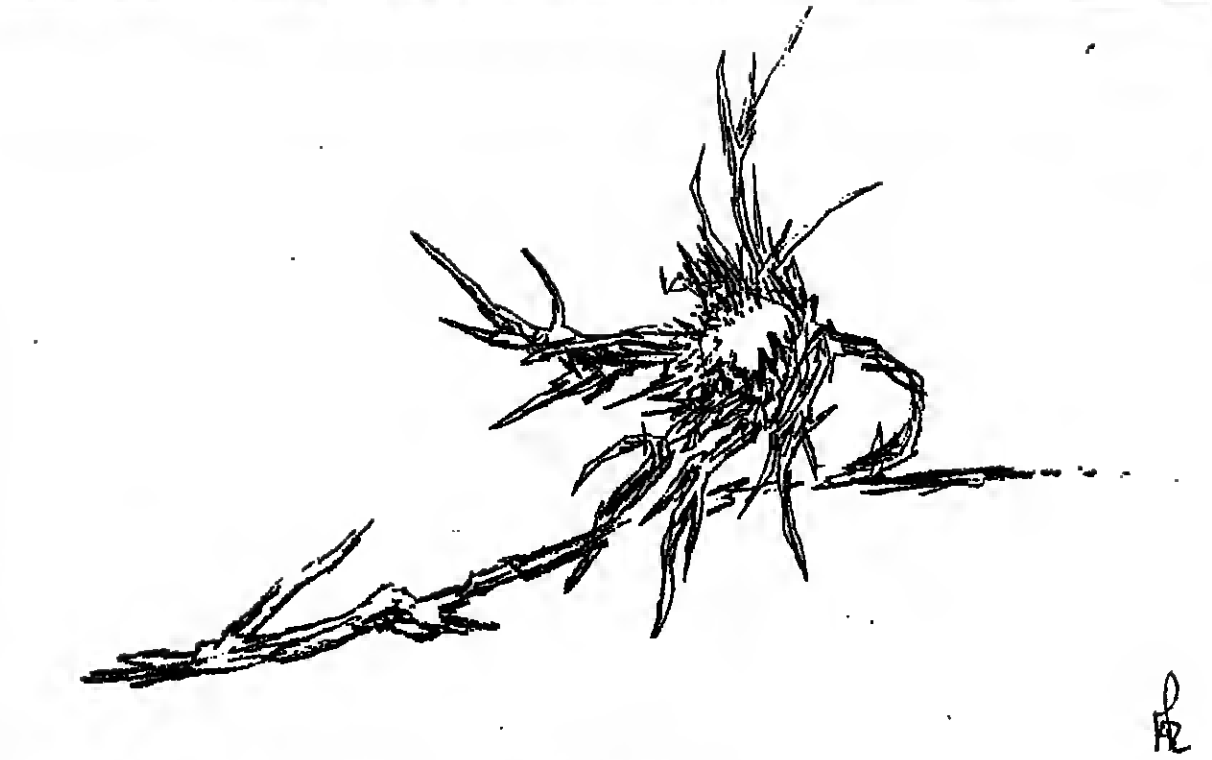
LEOPOLD KRAKAUER (1890-1954) was a remarkable man with two successful careers. An Austrian-born architect, he came here at the end of 1925 and designed, among other things, the Megiddo Hotel in Haifa; Yad Usishkin at Kibbutz Dan; and the famous dining hall at Kibbutz Beit Alfa. He was also, together with Anno Ticho, our most virtuous landscape draftsman and poet of the Jerusalem hills. Unlike Ticho, who rarely got nearer her landscapes than the middle-distance, Krakauer focussed chiefly on olive trees and our thorny thistles and eventually concentrated most of his energies on the latter. While Ticho remained a landscapist, Krakauer's thistles turned him into a symbolist; his thistles summoned up all sorts of symbolic and even surrealist associations. They became a microcosm.

One doesn't have to look too long at a thistle to realize that it is a thing of great beauty ringed with real menace. But Krakauer never descended to the cheap

symbolism that was later to characterize so much of third-rate Israeli art: the interpretation was to take place solely in the mind of the beholder, his imagination just sufficiently stimulated by the force of Krakauer's powerful transcription.

"Thorns" is the title of a current and extraordinarily beautiful exhibition of Krakauer's late drawings, from the collection of his daughter, archaeologist Trude Dotan. Their splendid presentation brings out the remarkable formal qualities of rhythm and design with which Krakauer invested his work. Here is more than mere felicity of line. Each rendering is a complete abstraction perfectly related to the rectangle in which it is placed; and while there is nothing oriental about these brilliant drawings, no Zen or Nanga artist could have done better.

Most of these drawings were made at the apogee of Krakauer's oeuvre, less than two years before his death. Rendered in either charcoal or conte chalk, they are of a strength and mastery that has never been surpassed here, not even by the best of our abstract expressionists. But also on show are some



Leopold Krakauer: drawing, 1952 (Debel Gallery, Ein Karem).

previously unseen pencil drawings of thorns, made a decade earlier, in 1942. They are evidence that the artist's approach to his ultimate form of expression was completely defined by this date. Yet, though these pencil renderings are marvellously well handled, the final expression was realized through the use of the stronger, more "masculine" medium.

The later chalk and charcoal drawings make their appearance this week in a new book, *Keter Kozlim*, published by Sifriat

Hapoalim. The drawings are accompanied by philosophical observations in prose and verse by another thorn-plucked Israeli, Yoram Ben-Meir (in Hebrew). There are also a few lines on Krakauer by "M. Buber," in English. Somewhat incredibly, there isn't a line of biographical information about Krakauer anywhere in the publication, not even in the dust-jacket flap. As there cannot be more than a few hundred aging Israelis like myself who remember much at all about Krakauer, it might be an

Rarefied reality

Gil Goldfine

TWO OF THE important characteristics of Post-Impressionist painting, as exemplified by Gauguin, Matisse and Cezanne, were the reduction of objective volumes into flat, decorative oriented, shapes; and the translation of illusionistic space into condensed pictorial planes.

Ninety years after Cezanne and Matisse began to alter the course of Western art and countless "isms" later, painters continue to grapple with artistic problems of reducing nature and natural forces to their aesthetic basis while maintaining the "integrity" of the pictorial subject.

JAN REICHWARGER emigrated to Israel from Russia several years ago armed with an excellent academic art education and supported by specific modernist ideas acquired from his teacher-mentor Vladimir Welsberg (whose work is now on show at the Tel Aviv Museum) and who is a direct descendant of Cezanne.

In his show of new oils, watercolours and sculptures, Reichwarger, in keeping with the teachings of Welsberg, has honed his reductive sensitivities to a sharp edge. Despite the fact that most of his canvases flirt with pure abstraction and his figurative watercolours on paper are often clouded in veiled layers of fluid pigment, all his images are subject-oriented.

By advancing the use of a

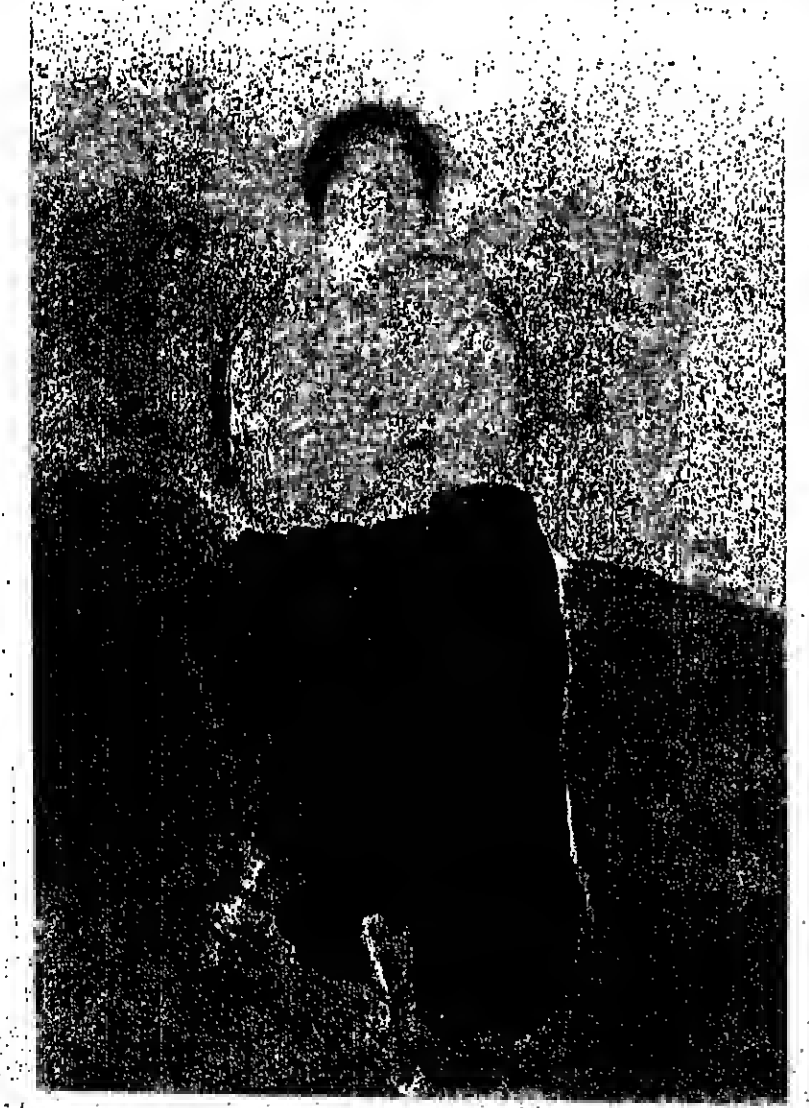
square format, Reichwarger neutralizes the spectator's visual associations with the horizontal landscape and cancels the humanistic attitude one usually applies to a vertical composition. The square allows Reichwarger to concentrate on the pure interplay of basic shapes, whether they be rectangular buildings, trees, people or apples.

Faint structural details of these larger objects filter through Reichwarger's overglazed layers of paint as skeletal edges faintly "kiss" each other. Harsh contact and persuasive overlapping for spatial effects are not part of Reichwarger's technical vocabulary.

Reichwarger's grand understatement are locked into position and systematically controlled by placid, conservative, colour schemes. His monochromatic outdoor pictures are designed around ranges of foggy warm greys and rarefied earth tones.

These vaporous nuances are transposed to a series of near schematic, figurative, watercolours. By simplifying his compositions into two broad areas (subject and space) Reichwarger endows the models with an isolated innocence. A Whistlerian mood pervades the lone sitter bounded by wall, floor or chair, unsoftened by the sparse, if any, surrounding details. Underlying the loosely draped figure however, is a fiery anatomical mass, made to flutter by touches of pencil around his contours or by slight shifts in colour density.

Reichwarger's bold figurative sculptures are very different.



Jan Reichwarger: watercolour (Richter Gallery, Old Jaffa).

Hardly low-key images, his small oily maquettes are expressively realistic. Muscular definition is harsh and studied, while gestures are mannered in a classical, Rodin-like fashion. They appear

A LIVELY little show of Tibetan Tangkas (wall hangings painted on treated cotton) point to the rich influences of Chinese, Nepalese, Indian, Mogul and Turkish art.

Although the origins of Tangkas are obscure we know they were (and are being) produced by laymen under the supervision of monks, to be used as religious banners for individual worshippers, as aids to visualizing philosophical devotion and to provide a source of inspiration for prayer and meditation.

The Tangkas on exhibit, mounted on boards or hung in their original brocade or damask backing, are marvellously decorated and beautifully rendered in a vibrantly rich array of colours and gilt. The detailing of Buddhas, armed Siva figures, minor deities, animals, dancers, miniature genre scenes and geometric patterns are traditionally arranged in symmetrical order and concentrically composed around a major pantheistic figure. A roro trout. (Tel Aviv Gallery, 18 Yirmiyahu, Tel Aviv, 11-1, 8-10 p.m.).

ALFRED ABERDAM (born in Poland in 1894) lived all his creative years in Paris, until his death in 1983. Despite the upheavals in the world of art that took place in his milieu, Aberdam developed a personal subjective lexicon based on mythological, allegorical and romantic images. His paintings brim with flattened, reconstituted figures recycled into parading apparitional shapes. Emerging from darkened hollows, eerie, smoky grey animal forms, dancers, acrobats and centaurs eternally coagulate and melt into each other and into space. In concert they weave a spider web pattern that oscillates compositionally in all directions. Expressively mystical, Aberdam attempts to project the unknown into pictorial statements. This show provides us with a comprehensive look at an odd man out. (Shulamit Gallery II, 1 Gordon, Tel Aviv) Till Dec. 13.

DAVID TUSZYNSKI is a minimalist who painstakingly controls and orders his very fine and delicate ink line, religious, horoscopic and literary illustrations assume an air of fantasy.

British artists to paint Israel show

BY MEIR RONNEN
Past Art Editor

PHASE ONE of "Israel Observed," an operation conceived and mounted by English portrait painter Helene Marks, to bring a group of ten British figurative painters here to record their impressions of Israel, was concluded earlier this month when most of the group returned to Britain after a tour of the country and ten days spent at a kibbutz. Some of them were at Kibbutz Hesolelim in the Galilee, others at Revivim in the Negev. After a few days at Mikhkenot Sha'ananim in Jerusalem, one of them returned to Revivim instead of going straight home. Two others remained to paint the Western Wall.

The results of the group's stay here will form an exhibition entitled "Israel Observed," which will be seen here and at the ICA's Mall Galleries in London, beginning a year from now. It will later go to Manchester. The paintings will also be produced in a volume to be published by Otopus Books.

Helene Marks, who came to Israel as a teenager and spent five years here (she worked at Bedek and lived in a shikun in Lydda) has, with very good taste, decided from the outset that she would not include her own work in the show. She also decided she did not want to single out Jewish artists for the operation: as it turned out, Phillip Sutton, ARA, owed up that, quite incidentally, he was Jewish. Sutton is working on the Western Wall. So is Anthony Eytan, ARA.

Three of the group are associates of the Royal Academy and many teach at famous art schools. None of them have been to Israel before but several are planning to return with their families, hopefully when the show opens here.

In addition to sketching and painting here, the artists took hundreds of photographs for "reference." Unfortunately, Anita Ford, who teaches screen printing at the Camden Institute, was enthusiastically photographed by a woman who had a blue flag against the ochre and purple hills of the Arava without realizing that an army camp was located beneath the flagpole. Her precious film was confiscated, but, as it contains no military secrets, she hopes to get it back. Drawn by the desert, she returned this week to Revivim. Her most vivid impression of the Israeli landscape: the way stones surround the fields from which they have been removed.

The desert was also a reminder to Phillip Hicks that nature works in complementary colours. Hicks, whose work is to be found in the collections of London's Tate Gallery, the Victoria and Albert Museums and the Imperial War Museum, is also a keen jazz player; he demonstrated his skills at the American Colony Hotel together with the hotel's pianist Liz Magnes, wife of the group's official photographer in Israel, Raffi Magnes. Hicks made nearly 70 sketch-paintings during his short stay here and has no qualms about getting down to do the "finish-off work."

The men and women of Kibbutz Hesolelim made a profound impression on Brian Yale, who taught at the Hornsey School during the famous '60s decade ago. Yale is now an artist and environmental designer in the Architecture Department of the



BRIAN YALE

Greater London Council and is an advocate of its South Bank development, for which he made a relief sculpture nearly three kilometres in length. Yale, whose work is also in the Tate, said he has never been able to understand anti-Semitism and told the kibbutzniks that, after meeting them, it seemed even more inexplicable to him than ever.

Yale spent his time at Hesolelim painting the various aspects and changing light on a single hill and the fields before it, producing beautiful renderings in washes of gouache on tinted paper. In the classical technique associated with watercolour painting, the gouaches are works of art in themselves, but Yale will "work them up" into a series of oils, into which he hopes to distill some of his feelings about Israel and its farmers, without actually depicting them or leaning on any literary or other symbols.

Others in the group are Anthony Eytan, ARA; Donald Fraser, ARA; Derrick Greavoc; Lawrence Pearce; David Smith; and Adrian Berg (who arrives later this month).

All the Israelis who come into contact with the group have been impressed with their manifest intelligence. The "mission," the first of its kind, was sponsored by the British Council, the Cultural Division of the Ministry of Foreign Affairs and the London and Manchester branches of Bank Hapoalim.

NEW SHOWS IN HAIFA

NORA KRONSTEIN shows pastels of women and landscapes. The former portray uniform types of middle aged women in flowered summer dresses and of younger ones partly nude. Both have a stately placid look about them. The work is competent. The uncompleted landscapes are quite well done; choice to "Quarried Landscapes" (28), ("Graphies 3" Gallery, Haifa). Till Dec. 3.

STEFKA REIS has changed her minimalist realism for a new and successful abstraction of scenes clearly sylvan. Canvases are tightly filled; the predominant colour is green; other colours appear in plentiful tiny squares an impressionist reference, and in calculated patches. If ever a show deserved the vague appellation "abstract impressionism," this one does. The similar thematic pastels and mixed techniques are equally well executed but appear somewhat decoratively after the impressiveness of the oils and acrylics. (Abba Khoualy Community Centre, Haifa).

JACK CANETTINI is a case where fewer subjects and media would greatly improve matters for he has decided potential; one sign of a unified factor is the verticality of the houses in his best landscape (28) and evident also in two very good nudes still lifes. Two portraits in oils vie with each other but the nude at the mirror (31) is more detached and flexible than the old man at his TV (7). Some of the pencil drawings are not bad. (Bait Chagall, Haifa).

LEONID BENDERSKY'S most successful manner is in smoothly turned and carved pieces, preferable to his rougher impressionism. The chief inspiration, fairly new in comparison with his other subjects, is classical and here one finds considerable interest; and in calculated patches. If ever a show deserved the vague appellation "abstract impressionism," this one does. The similar thematic pastels and mixed techniques are equally well executed but appear somewhat decoratively after the impressiveness of the oils and acrylics. (Abba Khoualy Community Centre, Haifa).



Nora Kronstein: "Woman," pastel (Graphics 3 Gallery, Haifa).

the half-dozen profile of a woman's head (33) are plainly Egyptian. (Danya Gallery, Haifa). Till Dec. 3.



Alfred Aberdam: oil painting (Shulamit Gallery II, Tel Aviv).

TEL AVIV shows (continued from previous page) as they are often enclosed in circular shapes and decorated borders. Tuszyński draws beautifully, yet appreciation of his talents is hampered by the tedious manneristic approach in which the classical is replaced by the baroque. (Frenoh Institute, 111 Hayarkon, Tel Aviv) Till Dec. 16.

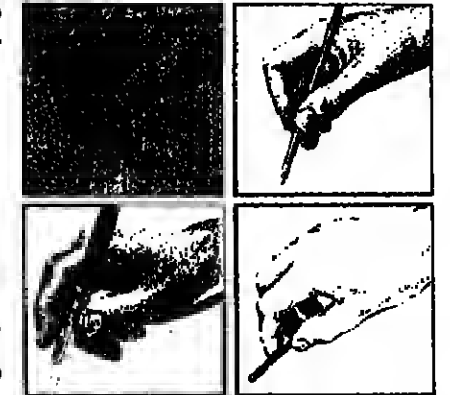
SARA INSLER squeezes paint from the tube and voraciously slaps it onto gessoed masonite boards with brush, palette knife or finger. No mixing of hue, no tones and no tints. Her "manoeuvres" abstractions are packed with action and pure pigment. They exhaust the viewer in every way. (Shamir Gallery, 24 Rehese, Tel Aviv).

BRURIA AVIEZER'S paintings are a mixture of expressive colour and naive

Painting and drawing —do it yourself!

THE COMPLETE GUIDE TO PAINTING AND DRAWING — Techniques and Materials. Edited by Colin Hayes. London, Phaidon, 225 pp. £9.95.

Meir Ronnen



ANYONE, yes anyone, can learn to draw or paint, given sufficient desire and instruction. Just as anyone can be taught to read simple music and play the piano. A certain skill comes with practice. A skilled hand and an ability to render form does not, of course, make one an artist. There are thousands of Israelis who paint for pleasure and hundreds currently taking night or afternoon courses at art schools and museums. They sigh with frustration much of the time, but love their pastime. (Difficulties arise only when they feel an urge to exhibit, and are suddenly exposed to comparison with those rare birds: truly creative artists).

Beginners at part-time classes are usually thrown straight into the water and told to swim; refinement of stroke, etc., they are told, follows in the course of time. The neophyte is usually confronted with a bewildering array of unfamiliar terms and the unfamiliar materials to which they apply. This is where a good handbook comes in handy, but few are available here.

Throughout the book it becomes apparent that it is over designed, with rather too many pictures and not enough text. But it is better on materials.

Most good works of art are created not only with an economy of aesthetic means, but with comparatively few and easily used materials. It is a beginner's error to buy too much and use too much; even having too many colours on one's palette at once can be a danger rather than an advantage. One great advantage of this book is that it enables the beginner to see this clearly and thus to choose more wisely, trying one thing at a time.

Nevertheless, the accent here is on classic materials, while recent inventions of great practicability, like Winsor and Newton's Alkyd resin colours (which have all the characteristics of oils but which dry immediately without ill effects) are given only a few lines. Directions on how to use and get the best out of these remarkable colours are sorely needed. It would have been preferable to devote more space to them at the expense of the long chapter on historic materials, which are of no use to today's beginner.

Another — not so new — invention is the acrylic polymer, which dries as you use it, either in washes or opaque impasto; and acrylics get better shrift in this book. Alkyds and acrylics dry so quickly that they sometimes need retarders, but they often offer easier roads to results than classical oil techniques.

PHAIDON have now come to the rescue with an attractive new book that is something of a breakthrough in English handbook design, a cross between a modern American-style demonstration manual and a sumptuous art book, much of it in full colour. It is not only a guide to perplexed beginners, but one that professional art students (and self-taught painters) should find useful.

In all there are 250 full-colour pictures and more than 300 charts, photographs, and illustrations which show the materials and equipment described. A dozen British art teachers write on pencil drawing, pen-and-ink techniques, charcoal drawing, pastels, gouache, water colours, tempera, acrylics and oil painting. Some 100 Old Master and modern paintings are analysed for materials and technique. Some techniques are demonstrated in step-by-step sequences.

There are also chapters on framing and mounting, printmaking, making murals and fresco and the use of the air-brush and other drawing aids. There is even a list of manufacturers and suppliers of all sorts of artists' materials, in the U.K. and U.S. The book is indexed and there is even a glossary. Some historical background to the use of materials and restoration is also supplied.

WHAT more could one ask for? Chiefly, for much more information: so many things are dealt with in so many chapters that many important subjects got scant treatment. The glossary is totally inadequate. So is the opening chapter on the principles of drawing and painting. While examination of the latter is not the purpose of a book about materials

TODAY'S beginner does not need the chemistry required of his predecessors. He does not have to grind his own pigments, make his own brushes nor even size and stretch his own canvases. He can buy better ready-made gesso than his ancestors could make by hand. Supports, mounts, easels, everything he needs, are in ready supply, at very reasonable prices, even in Israel.

The rest is love, patience and, who knows, even talent! For total absorption, painting and drawing beats even transcendental meditation. Buy this book and one set of one type of paint — and have fun.

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